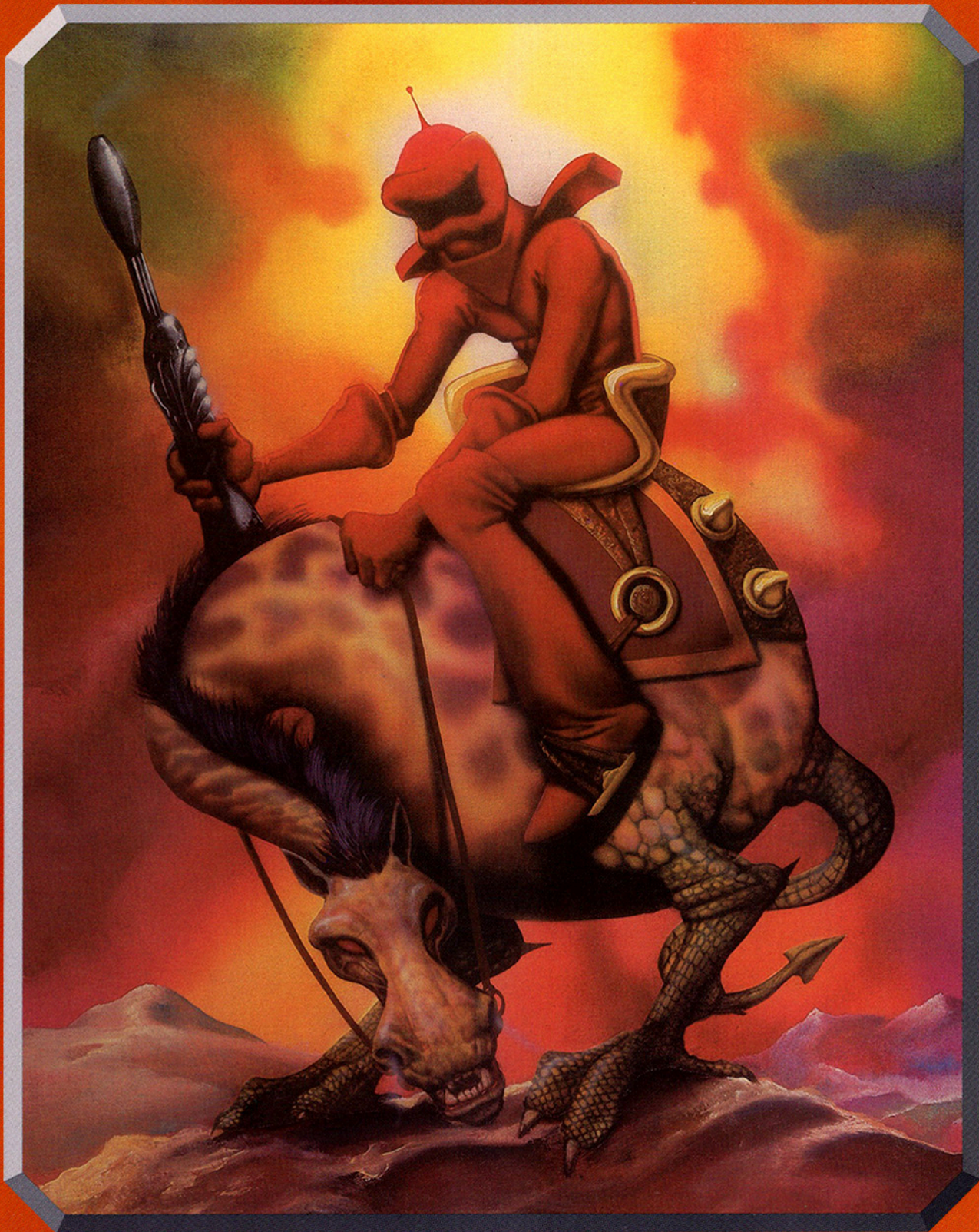


Whit Publications Presents:

Ralph Bakshi's **WIZARDS**



Ralph Bakshi's WIZARDS

The Role-Playing Game

by Edward S. Bolme

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Dedication

This game is dedicated to everyone who believes that the answer is not to be found in better gadgets.

Disclaimer

This is a work of fiction. It is not reality (at least not yet), so don't confuse the two. There is no lifeguard present; play at your own risk. Take only as directed. The designers of this game stand as proof that it is possible to play role-playing games for years and not succumb to devil-worship, social atrophy, body odor, or the desire to crawl around the sewers with a sword. Don't let it happen to you.

Any resemblance to any persons, living, dead, or otherwise, is completely coincidental, and probably your fault besides.

Everything in this game is presented for entertainment purposes only. We do not support or condone Naziism in any way, shape, or form. We also do not advocate illegal activities, witchcraft, drug use, robot assassins, racism, torture, murder, escapism, appeasement, genocide, demon sunmoning, or the detonation of tactical nuclear devices without adult supervision.

Use of Gender

In all generic examples in this book, we have chosen to use the pronoun *he*. We find this pronoun to be easier to read than *his/her*, *hisser*, or, heaven forbid, *its*. This usage should in no way be construed as a bias on the part of the designers, for we favor the attitude that role-playing should be done with diverse groups. Whoever your friends are, invite them.

Table of Contents

Introduction	3	Combat	65
An Illuminating History.....	3	Initiative.....	65
What is a Role-Playing Game?	8	Map and Movement	66
Characters	9	Melee Combat	67
Character Generation	9	Missile Combat	68
How Character Generation Works	9	Rate of Fire	68
Primary Attributes	10	Automatic Weapons	71
Secondary Attributes	11	Damage	72
Base Chances	12	Healing	75
Character Traits	13	Example of Combat	76
How They Work	13	Magic	77
Advantages	14	The Skill of Magic	78
Disadvantages	17	Evocation	79
Backgrounds	23	How Spells Are Made	80
Adding Skill Bonuses	23	Common Spells	84
Sample Character	30	The Earth	87
The Basics	33	Halcionia	87
Using Skills and Attributes	33	Denizens	90
Simple Rolls	34	Faerie Creatures	90
Opposed Rolls	35	Mutant Creatures	93
Skill Descriptions	36	Unintelligent Creatures	96
Charisma Skills	36	Special Creatures	98
Constitution Skills	40	The Major Characters of <i>Wizards</i>	99
Dexterity Skills	40	Adventures	103
Intelligence Skills	45	Experience	104
Perception Skills	50	Creating an Adventure	105
Strength Skills	52	Running an Adventure	108
Will Power Skills	53	Tunnel of Hate.....	111
Adding New Skills	53	Map and Character Sheets	133
Solitaire Adventure	54	Reference Charts and Tables	136



Introduction

An Illuminating History Bearing on the Everlasting Struggle for World Supremacy Fought Between the Powers of Technology and Magic

"We will not be responsible for the destruction
if our demands are not met."

- 'Mr. P,' terrorist spokesman

With the passing of the Twentieth Century, the threat of nuclear war seemed more remote than ever. Instead of overshadowing the tense global arena where the Eagle and the Bear rattled their thermonuclear sabers, wars once again drifted into smaller conflagrations, driven by ethnic hatred and centuries of bad blood. Some countries were torn asunder; the Soviet Union, Yugoslavia, Ireland, South Africa, Czechoslovakia; while the reunification of other countries like Germany and Korea caused different stresses. Brush fire wars lasted for years, wreaking havoc

in Africa, Southeast Asia, and the Mediterranean, and soon these became religious affairs, driving the soldiers to greater fury. Through it all, the United States remained neutral, falling back on isolationism as it tried to heal its internal wounds.

Yet the role of the US as global policeman had not been forgotten, least of all by those who were being beaten by their hated enemies. Thus it was that five terrorists planted a nuclear bomb in New York City, dangerously close to the UN building, as a double threat against the US and the international community. With audacity and determination, they seized the UN chambers and aired their demands in front of the General Assembly, putting military forces on full alert across the globe.

The politicians, too concerned with their own skins, did not give their military commanders full details, and the public itself was blissfully unaware of the grave crisis. For most of an hour the terrorists held the General Assembly hostage, while military commands awaited instruction, cautiously keeping the nuclear missiles on full alert.

Counter-terrorist snipers from the crack Delta Force finally killed the terrorists with a carefully timed volley from maintenance crawlways. Unfortunately, and as usual, violence begat violence, as the terrorist leader was wired with a deadman switch and a small but powerful transmitter. The nuclear bomb exploded, larger than expected, carrying the UN building and most of New York into the sky on the van of a huge fireball.

No one knows how the situation escalated from ruthless terrorist sabotage to global destruction, but it is certain that the panicked nuclear powers (including some not thought to be nuclear-capable) all ended up launching most of their missiles. Anti-ballistic missile defenses and desperate countermeasures prevented the nuclear exchange from destroying the planet, but that was cold comfort for the few survivors.

Many escalation theories abounded for the first few days after the war, but these were rapidly replaced by more important considerations, like finding food, clean water, and shelter.

Nuclear winter was far worse than had been imagined. While it did not wipe out the planet, it disrupted weather patterns and made life all but impossible on the bleak surface of the planet. Slowly those few humans left mutated into more foul creatures, genestwisted painfully by the lingering radiation. A few brave bands tried to reconstruct what they'd once had in the cities, but their ideas and technology no longer worked. It was as if the Earth itself wanted no more to do with technical advancement. Civilization ceased to exist as anything but a tale told at night on those rare occasions when there had been enough to eat.

A New Beginning

"What's that?"

- Village elder
looking at the sun

Two million years after the war, the sun was finally able to break its way through the radioactive haze. No longer was there merely a sickly light filtering through the hanging grey clouds, but a ball of mighty fire once again hung in the sky, too bright for the eye to stand. Invigorated by the return of heat and direct sunshine, life once more began to claw its way forward. Mutants grew in strength and numbers, and they soon wiped out the last true humans, punishing them for the ruin their ancestors had brought on all mutantkind.

Then the Faerie folk began reappearing on the planet, slowly at first, cautiously, but with ever-increasing assurance. Elves, dwarves, fairies, and other magical races; the true ancestors of humanity. Driven out of existence by the advent of technology long before the pyramids, they manifested themselves once again and began multiplying in the areas cleansed of radiation.

Needless to say, the mutants did not take kindly to this, for they, too, wanted to live in the good lands, and were not of a mind to share it with those who knew nothing of radiation sickness, crippling pain and death. Mutant and Faerie struggled for the land, and as their civilizations grew, these struggles became wars. The confidence and organization of the Faerie folk soon overcame the mutant's bitter defenses, and, defeated, the twisted revenant of humanity crawled once again into the wastelands.

Thus it remained for a long, long time. Mutant and Faerie civilizations grew and prospered, each in their own lands. Occasionally there were battles between neighbors, including savage infighting among both Mutant and Faerie, but each land eventually reached its own Arcadian steady state.

Until the arrival of the wizards.

The Death of Newton

"Most surprising to the ancient scholars would be to discover that the Earth really is the center of the universe. All their technical tricks told them that it was not. And *that* is the danger of Technology. It tells you that nothing is important; everything is just a meaningless speck, so there's no reason not to do your own thing."

- Avatar

To fully understand the implications of the birth of the wizards, we must understand what was happening to the Earth and reality. The forces of Magic and Technology have long battled for dominance over the Earth, each trying to drive the other completely away. This battle has taken place for countless eons, and in each age there have always been a few clues left from previous battles.

Magic is the force of mental power, faith, belief, and harmony. Magic endeavors to dominate the world by moving in unison with it, by nurturing it, and helping it evolve. Magic is free and open, it is not possessive, and it is founded on trust and the unity of all things. During those ages when Magic has been in dominance, it has sought to forge a binding tie between all things, bringing everything together in peace as one extended family, with an empathic bond which would forever destroy hate, and therefore Technology itself.

Conversely, Technology is a physical, rather than a mental force, and is analytical rather than spiritual. Divi-



sive and controlling by nature, Technology seeks to create items from the world, to take things and make them what they are not. Technology feeds on fear, paranoia, hostility, and insecurity, and seeks to dominate all things. Every time Technology gains the upper hand, it focuses on the creation of a machine intelligence, something which can reason and plot and plan the destruction of all life without any emotional or empathic baggage, for the creation of such a device will ultimately destroy Magic once and for all.

Magic, although strong, has never been able to completely eradicate Technology, which is persistent to an extreme. Technology can always find a malcontent or an outcast, and hide away in a dark corner of his brain, biding its time until weakness again gives it the opportunity to reappear.

Technology, on the other hand, has never been able to completely destroy Magic, for Technology is divisive, and the more it dominates, the more it tends to conflict with itself. Ultimately, every Technology-dominated age has destroyed itself in a spasm of hatred and fear. The Nuclear Disaster of the 21st Century is certainly no exception.

Since the atomic apocalypse, in fact, Magic has been dominant over the Earth. With Magic dominant, the natural laws have changed. For this simple reason alone,

the surviving humans were unable to rebuild their civilization.

Technology no longer works automatically. High technology, like superconductors, television sets, and fusion generators simply do not function any more. Electricity can no longer be freely transmitted, and has become a localized phenomenon. As Magic consolidates its grip on reality, fewer and fewer technical items will work as they used to.

Technology is still clinging tightly to the planet, though, lurking in the radioactive lands of the Earth. Radiation sickness breeds hatred among the mutants, and the power of Technology is still strong enough to affect those Faeries who risk entering radioactive wastelands. And as long as Technology has this much power in the world, certain technical items will still work. As it stands, the level of technology the planet can sustain without magical intervention is roughly equivalent to pre-holocaust 1940's devices. There are more advanced devices, to be sure, but these can only be operated with the aid of Technomancy, the blackest of magics.

The Era of the Wizards

"I have no regrets."

- Delia, Queen of Montagar

After millions of years of low-scale battle, the forces of Technology and Magic intensified their struggle, which takes place through a means beyond mortal ken. Each was desperate to utterly annihilate the other, and thus they both created their pawns, the wizards.

Wizards have been known in myth and legend for all time, but only rarely do they actually walk the Earth. The birth of a wizard is always an unusual event, defying explanation by either Magic or Technology. The same held true for Avatar and Blackwolf, twin wizards born of Delia, Queen of Montagar.

Raw Magic and Technology convulsed together, struggling, forming a raging cyclone that happened to center on Delia's life. No one knows why it was Delia who was chosen; perhaps there is indeed no reason. And as happens whenever two opposites as Magic and Technology are joined so intimately, something was born. This particular time, it was living manifestations of Magic and Technology themselves. Avatar and Blackwolf.

They were most definitely magical. Where the previous day they had not existed at all, they now lay nestled in their mother's arms, fully-developed infants, with eyes betraying preternatural sentience and experience.

The baby wizards were like the yin and yang, one bright and attractive, one dark and repelling. Avatar was the bright wizard, good and happy and gregarious, full of laughter and love. The evil wizard, Blackwolf, was genetically damaged by radiation, like a mutant. Clutching

and hostile, on those rare occasions when he was not quiet, he hissed in anger. And yet, like the yin and yang, each wizard had deep within him a portion of the other; Blackwolf had enough magic in him to be able to work high technology devices against the will of the cosmos, and Avatar had a clear understanding of Technology and its true and hidden costs.

Delia herself was irreparably damaged by the birth of the twins. Barely three hours before the birth, she had been young, energetic, and beautiful. After the birth, she was drained. Her hair had turned white, and all her youthful vigor and energy had been stolen by her children, forever lost. She lay on her bed, a withered old woman, yet in some twisted compensation for her loss, she did not die. Instead she lay bed-ridden for over a thousand years, a life span far longer than any Elf could possibly expect. She was constantly nursed by her son Avatar, who was her sole joy in life. It's not easy being the mother of the future, and if ever anyone paid the ultimate price for the future of the planet, it was Delia.

The Gathering Storm

"Am I my brother's keeper?"

- Blackwolf, age 4, to his mother

Blackwolf and Avatar were able to fend for themselves from a very young age, one or maybe two years old, although physically they were no more developed than any Faerie infant. And even at this young age, it was obvious that the two of them didn't get along. Blackwolf would set traps for his brother, inflicting physical pain, while Avatar used cutting sarcasm and caustic remarks to injure his brother's fragile self-image.

As the children grew, Blackwolf spent very little time at home, secluding himself away from his brother and mother to study the black art of technomancy. During this time he tortured small animals, altering their genetics in simulation of radiation sickness; and created small technical items of his own, testing their lethality on whatever happened by. Eventually he spent more time in the badlands than he did in Montagar, for the Mutants accepted him as one of their own, and gave him access to technical items he'd only read about in the Delia's extensive libraries.

Eventually Blackwolf only visited his mother once a year, on his own birthday. During these short visits, he would steal some valuable item from his mother, justifying his theft to himself by declaring it his birthday present, and therefore his rightful due. Delia tried to be loving to her evil son, but his pride and hostility would brook no kindness, so eventually she hid those things she wanted him to have, so he could have the pleasure of stealing them.

While Blackwolf studied his black magics, Avatar remained in Montagar, practicing the arts of magic and illusion. He spent the majority of each day at home, entertaining his mother with his drills, for she never grew tired of watching him demonstrate his skill. He also, unknown to her, practiced his healing arts upon her, to spare her the pain she felt from her decrepit condition.

Eventually, even the lingering remnant of the forces which created the wizards left Delia's frail body, and she at last slipped away into the quiet embrace of eternity. Avatar was with her as she died, and could not bear the emotional loss. Desperately he summoned all his skills to restore her, but he could not. He cradled her lifeless body in his arms, and his tears stained her robe. He did not notice that a shadow at the window turned and left, but he heard the receding footsteps as the messenger ran to inform Blackwolf of his mother's death.

Shortly afterward, Blackwolf showed up on Delia's doorstep, proclaiming that he, as the elder son, would take Delia's place on the throne of Montagar. "Too long has this land languished along with its queen," he said. "No land can be ruled from a sickbed. But no more! It is now time to build Montagar into the strongest and most advanced land on the Earth!" Blackwolf's toadies also strutted around, and the populace, confused and saddened by the death of Delia, voiced no objection.

Then the door to Delia's dwelling opened, and a voice said, quietly, "Over my dead body."

Blackwolf turned and saw his brother, his eyes burning bright with anger. Avatar stepped slowly out into the light, drawing his sword. Blackwolf's henchmen immediately fled, fearful of facing the wrath of the wizard. The others around fled too, spurred on as much by the flight of Blackwolf's aides as by any fear of the wizards.

Avatar and Blackwolf fought each other, brother against brother, expending all their power and skill for the birthright of their mother. The battle lasted for three days, and the noise could be heard for miles. Eventually Avatar prevailed, for he drew his strength from the loss of his mother, and his determination from a desire to uphold her memory against the depravations of any such as Blackwolf.

Avatar banished his brother from Montagar, but as he watched his brother go, Blackwolf turned and threatened him with a dire prediction. "The day will come, my brother, when I will return and make this a planet where Mutants rule!"

Blackwolf departed, and for the next three millennia Montagar heard nothing from him. Avatar abdicated Delia's throne, claiming that he was ineligible, for he was a wizard and, technically speaking, not a Faerie. The elves and fairies of Montagar chose a new leader, and Avatar left the land.

Driven by the memories of the pain endured by his mother, Avatar journeyed all about the continent, traveling into the fringes of the badlands and healing people of radiation sickness. Under his guidance, new lands were reclaimed from the radioactive wastes, and life grew where no life had previously been possible. He visited every Faerie country to speak with their leaders, advise them on matters, and help banish Technology from the land. He was also instrumental in ending the elf-fairy wars.

Yet even while he helped the sick and guided the confused, Avatar always kept an ear peeled for any news of his brother. Curiously, there was no information whatsoever. Eventually, he abandoned his charitable mission and searched for his kin outright. He found that Blackwolf had settled in Scortch, the worst of the badlands. He scoured the wastes, but Blackwolf had always been good at hiding, and Avatar eventually gave up, returning to Montagar.

Meanwhile, Blackwolf, with the aid of a select group of mutants and reptilians, continued to study black magic and technomancy. He journeyed into Hell, and found there untold numbers of warlords and leaders, black-hearted individuals consigned to eternal torment for their heinous crimes. These he summoned back into reality to be his generals. He bound them to his will, and used them to create a new Mutant army.

Gradually Blackwolf built up his knowledge, his experience, and his power base, until at last he was the de facto dictator of Scortch, and had a large and powerful Mutant army at his command. None in Scortch dared oppose his will.

Current Events

"We will live in the good lands.
My son will grow where there
isn't death in the very waters
we drink and the air we breathe."
- Blackwolf

Blackwolf sent his Mutant armies, equipped with pistols, rifles, and cannon, against the medieval but determined armies of the Faerie folk. The power of Blackwolf's legions was remarkable, and always the initial confrontations resulted in a Mutant victory. However, as each campaign progressed and developed, Blackwolf's armies would begin to falter. Once past the excitement of an initial victory and forced into a lengthy siege, the mutants and reptilians would get bored and desert. Or, occasionally, when a campaign was developing, a sudden setback or surprise Faerie maneuver would panic the mutants, and this panic would spread into a rout, with poorly-armed elves pursuing the broken ranks of Blackwolf's army back to Scortch.

Nevertheless, Blackwolf maintains military pressure on his neighbors, believing that battle is the best way to train an army. But he has also sent his troops on large expeditions to plunder ancient ruins. Skilled archaeologists, staffed with thousands of mutant diggers, scour the sites, hauling back more and more ancient technology with which Blackwolf is further able to expand his war machine.

Still it is not enough, although the casualties suffered by the Faerie folk have increased. Blackwolf's armies continue to search the landscape like ants, every day bringing back new discoveries. Airplanes. Machine guns. Howitzers. Tanks.

... And History in the Making

"The time has come. Kill!"
- Blackwolf

This is where the game is set, during this period of war between the Mutants and the Faeries. Blackwolf's armies have scored some smaller victories, but generally every campaign turns against them. Mutant armies scrounge for new relics in every ancient archaeological site, looking for new weapons to make the mutants invincible.

Some wild rumors indicate that Blackwolf may have found this device; elven spies believe he is deep in his laboratory working on something known as the Dream Machine. A technomage who was captured believed the Dream Machine would spell the end of the Faerie world. If this is true, it makes Avatar's struggle even more tense.

With respect to the movie, the game takes place in the time between Blackwolf's first assaults and his death. Blackwolf has not yet unveiled the Dream Machine, Necron 99 has not yet been converted to Peace. He may perfect it during the course of play, and start conquering the world.

This is where the players step in. The players each take the role of one person in the Wizards world, and, under the guidance of Avatar, seek to stop Blackwolf from accomplishing his goals. Sometimes, this will involve clever thinking, sometimes courageous action. Subterfuge, theft, spying, assassination; everything is fair game in this war, for this war will decide the fate of the entire planet.

"I'm too old for
this sort o' thing.
Just wake me up when
the planet's destroyed."
- Avatar

What Is a Role-Playing Game?

Everyone has read fictional tales or seen fictional movies (like, say, "Wizards" by Ralph Bakshi?). Each of these constructs a make-believe world wherein characters live their lives, and also undertake heroic quests to drop jewelry into a volcano or some such. And, being the critics we all are, we occasionally tell our friends, "if only this person had done this, everything would be different."

Well, armchair heroes, now's your chance. In a role-playing game, the fictional world exists, the fictional characters exist, and *you* control one of those characters. *You* determine what the character does and thinks, how the character acts and talks, where the character chooses to go. All events are regulated by a set of guidelines. In short, a role-playing game is 'what if' with rules.

A role-playing game requires a person in charge (known as a 'gamemaster') and several players. The gamemaster's job is akin to that of a director. The gamemaster takes care of the scenes, coordinates the movements of the villains and extras, and manages the plot line of the story. The players each take the role of one of the main protagonists in the story, and choose their actions as the plot unfolds.

The players are entirely dependent on the gamemaster for their knowledge of their situation. It's the gamemaster's job to provide them with the data they need to build a picture of where their characters are. Sometimes, when the pace is frantic (like when there are three mutants trying to submachine-gun the characters) the gamemaster might not give the players all the information, just the few tidbits the characters would have a chance to glimpse as they run past.

In turn, the players are responsible for deciding their actions and explaining them clearly to the gamemaster. Once done, the gamemaster describes the changes in the situation caused by the characters' actions.

This interchange of information is the pulse of the role-playing game. The gamemaster describes the world, the players describe their characters' actions, the gamemaster describes the changes, etc.

Who Wins a Role-Playing Game?

In a role-playing game, just as in real life, there is no final end until you die. There is no artificial time limit after which you can sit back and state definitively, "I win." Instead, a role-playing game is played for the enjoyment of it.

If your character is advancing well, if you have had success in your missions and have foiled several Mutant plots against the Faerie lands, then you can consider yourself to be winning. And if the Mutants are running amok over the countryside due to your failures, then you might consider yourself to be losing. Nevertheless, until either Avatar or Blackwolf dies, there is no final victory.

Everything you do is but a portion of the war effort against the Mutants.

What Are the Dice For?

I don't know.

No, that's not an admission of ignorance, it's the answer; dice are for all those situations where the gamemaster says, "I don't know."

A mutant is standing in a doorway when he gets shot. Does he fall inside the door, or outside? Roll the dice. An elf lobs a Molotov cocktail towards a mutant foxhole, but misses the shot. Where does the firebomb land? Roll the dice.

In addition, many of the characters' actions will have uncertain results. If a gnome leaps from the top of a speeding tank and tries to land on a pile of hay, he might make it, or he might not. Likewise, when an elf is trying to stab a mutant with his sword, the mutant will be actively maneuvering to prevent such an occurrence.

When there is uncertainty about the results of the characters' actions, the gamemaster will have the players roll a twenty-sided die to see if they succeed. The chance of success a character has at a particular task will depend on the character's skill, the difficulty of the task, and possibly other ambient situations that could influence the operation for good or ill.

Playing the Roles

The best role-playing experiences come when the players (and the gamemaster) can suspend their disbelief. This happens when everyone looks at the world through the eyes of the characters involved, and chooses their actions accordingly.

The best players will not always choose what they think is the right option, but instead what their characters would think is the best option. A good player will keep a character's actions consistent with the character's psychology, abilities, and knowledge, even when the character knows less than the player. To further enhance the role-playing aspect, a player might dress differently while playing, speak in a vernacular, or even choose to play a character with radically different ideals than his own.

Similarly, a gamemaster must be creative in designing the plot lines. The settings should be vivid and realistic, with just the right shade of other-worldliness. The friends and villains the players' characters meet should be colorful and individual, and for this the gamemaster must be able to speak with different phrasing, stresses, and pitch. Finally, it is incumbent on the gamemaster to describe everything as well as possible. Thick, lush descriptions will develop the world much better than matter-of-fact listings of the environment.



Characters

Character Generation

In order to play in a game of *Wizards*, each player will have to generate a character. This character is the player's alter ego or persona in the *Wizards* universe, and the player will control this character's actions and attitudes. This PC (for player character) will explore the world of *Wizards*, facing challenges and solving problems to make the world a better place.

During these adventures the player character will encounter other personas; denizens of the planet who will affect the adventure for good or ill. These are the NPCs (non-player characters), who will be created and run by the gamemaster. Many of these NPCs will be weaker than your character (who is, after all, a hero), but others will be tougher than you'd like. These are the real villains.

This chapter will guide you through the steps of creating a character in the turbulent world of *Wizards*. Experienced players need not follow the steps rigidly; they are included to assist novice players in creating their new personas.

The steps of character creation are:

- 1) deciding what kind of character you want to play
- 2) choosing your character's race, age, sex, etc.
- 3) setting your character's attributes
- 4) personalizing your character with unique traits
- 5) figuring your character's skills and experience
- 6) filling in any gaps and rounding things out

How Character Generation Works

In *Wizards*, you'll start off with a faceless persona, a generic member of your species. This character will start off average (for the species) in all respects, however, as your character is a fledgling hero, you can improve him to stand above his peers. While generating your persona, you adjust the character's abilities up or down as you see fit, accruing or spending CGP (character generation points) as you do so. CGP can also be spent on skills or advantages, and additional CGP can be earned by taking drawbacks for your character. When you have completed your character, you should end up with exactly zero CGP.

After creating your character's body and soul, you may choose career packages to give your character the benefit of experience before the start of his adventures.

Step 1: Envision Your Character

This is the most important step, for this is where you actually create your character. Everything that follows is just translating your character into existence, and making your character work within the framework of the rules.

Sit back for a moment, and daydream about what sort of person you would want to be in this game. Try to envision what the character is like. Tall? Charming? Weak? Smart? Clumsy? And what does the character do? Hunt for a living? Barter silks and spices? Look for artifacts of the lost human civilization and destroy them for the betterment of elfkind?

Try to pin down some of your character's strengths and foibles. Does your character have a weakness for chocolates or a hatred for goblins?

Hopefully, you can come up with something that you'd like to be. If you get stuck, leaf through the **Backgrounds** section (pages 23 - 29) and the **Faerie Races** section (page 90) to stimulate your imagination.

Once you've figured out what you want to be ("I'll play Dexter, self-styled elvish guerrilla!"), get out a character sheet (pages 126-127) and some scratch paper, and proceed to the next steps. Here you'll take your concept and flesh it out on paper. We've included a full example of character generation on page 30.

Step 2: Select Your Race

Once you have an idea of the sort of character you wish to play, you should select the character's race. Sometimes the character's race will be decided by your vision, other times there might be some flexibility. If you can't decide what sort of creature you wish to be, skim through the **Faerie Races** section (page 90) for some ideas. Alternatively, you can consult with your gamemaster; he might have some ideas on how your character's race can fit smoothly into the campaign.

As a historical note, there are no humans left alive in the world of *Wizards*. The closest creature to a 'human' standard is the elf. Elves have spread prolifically across the planet, and are found in every livable clime. That's partly why the mutants hate them so.

Race Name	Str	Int	Dex	Cha	Per	Con	Siz	WP
Red Elf	10	10	11	10	10	10	9	10
Yellow Elf	10	11	10	10	10	10	9	10
Brown Elf	11	10	10	10	10	10	9	10
Dwarf	15	9	8	9	10	13	8	10
Gnome	7	14	10	11	12	8	7	10
Mtn. Fairy*	3	10	15	11	12	10	1	11
Wood Fairy*	5	10	13	11	11	10	5	11
M. Elfing	7	10	12	12	10	10	7	11
S. Elfing	6	10	13	12	10	10	7	11

* Wood fairies get +3 to dodge skill, mountain fairies get +6

Step 3: Adjust Your Attributes

The inherent physical, mental, and personal aptitude of each character is measured by the character's primary attributes. Each primary attribute is quantified by a number ranging from 0 to 20, with 0 being extremely poor or negligible, 20 being exceptionally high, and 10 being average. For example, a character rated 8 in strength and 15 in intelligence would be slightly weaker than average but possess remarkable brain power.

Secondary attributes (like movement rate) may have different minimums and maximums. These quantify a character's ability to move, recover from damage, etc., in game terms. With the exception of luck points, all secondary attributes are calculated from the character's primary attributes.

Attribute values are used throughout play to resolve situations where one's raw ability is of importance. They determine a character's chance to succeed when performing any task. All characters begin with all attributes equal to their racial norms, which are different for each species (see the chart at the bottom of the previous column).

Primary Attributes

There are eight primary attributes in *Wizards*: strength, intelligence, dexterity, charisma, perception, constitution, size, and will power.

Each character starts out with the eight primary attributes set equal to their racial norms. In addition, each character starts out with forty CGP that can be used to improve their attributes or purchase character traits. The CGP cost of each attribute is listed under its description. You may decrease a character's attributes to gain CGP, or you may spend CGP to increase a character's attributes above the racial norm.

No primary attribute may be increased or decreased more than five points from the racial norm. Size is even more restricted: it can be changed by no more than 25% of the racial norm (no two-hundred-pound fairies, thank you very much). As always, round fractions up, so a fairy with a racial norm size of 5 could adjust his size by up to two points.

Don't get too bogged down in details at this point in character generation. Just set your characteristics to more or less where you want them, and note the CGP surplus or deficit that this gives you. In step four, you'll be working with your character's traits, which will give you or cost you additional CGP. This may in turn prompt you to readjust some of your characteristics. But once you've balanced your characteristics and traits, you should ideally have zero CGP remaining.

On the following pages are brief descriptions of each primary attribute, including its abbreviation and potential uses.

Strength (STR)

This attribute represents the character's general body build and muscular power, and its uses are self-evident. The higher the value, the more that character has reached his optimum development through exercise, proper diet, and dedication.

Cost: 4 CGP per point

Intelligence (INT)

This attribute represents how smart and wise a character is. It also determines a character's ability to comprehend abstract ideas, remember facts, and solve puzzles.

Cost: 6 CGP per point

Dexterity (DEX)

This attribute represents coordination and agility. Dexterity is an important combat attribute, as it governs all combat skills, reaction speed, and movement rate.

Cost: 6 CGP per point

Charisma (CHA)

This attribute shows how forceful and likable a character's personality is. Charisma allows the character to impress or enthrall people by virtue of a compelling presence. The best leaders always have a high charisma.

Cost: 5 CGP per point

Perception (PER)

This attribute represents how well a character can perceive his surroundings and use his five normal senses. Characters with high perception scores will notice quickly if they begin to feel sick, poisoned, or strange. It can also be used to simulate unspecified senses, like the feeling that someone is staring at your back.

Cost: 5 CGP per point

Constitution (CON)

This attribute represents how tough and healthy a character is. A high constitution keeps a character from being easily stunned during battle, combats the effects of poisons and drugs, and aids in the rapid healing of wounds.

Cost: 4 CGP per point

Size (SIZ)

This attribute represents a character's height and body structure. The higher the value, the taller and bigger a character's body frame, and the more likely the character is to be used as a battering ram.

Cost: 5 CGP per point

Will Power (WP)

This attribute represents a character's mental power and strength of will. Characters with a high will power are very determined and focused, and can resist pain, abuse, and stress better than most. They also make better magicians.

Cost: 5 CGP per point

Secondary Attributes

Once you have your primary attributes, calculate the rest of your attributes. Always round fractions up. You cannot directly purchase secondary attributes with CGP.

Might (MGT)

This attribute represents the character's raw physical force. It is used when a character is attempting forceful enterprises. For example, a character trying to lift a boulder would use strength, but a character trying to batter down a door would use his might attribute. Might also affects the damage a character does in melee combat.

Might has a value of $(STR + SIZ)/2$.

Damage Bonus (DB)

Larger characters, thanks to their excess of size and strength, will do extra damage in combat. Likewise, smaller characters will have less force behind their blows. A character's damage bonus is determined as follows:

Might	0-1	2-4	5-7	8-12	13-15	16-18	19+
Bonus	-3	-2	-1	0	+1	+2	+3

While this may seem like a small bonus for large characters, keep in mind that characters with greater might can wield larger and more damaging weapons.

Spirit (SPI)

This attribute represents the character's mental power. It is used to cast or resist magic.

Spirit has a base value of $(WP + INT)/2$.

Movement Rate (MR)

This attribute represents how fast a character can walk or run. A character can hike up to his MR in miles each day. The exact amount a character can move in combat is discussed under **Map and Movement** on page 66.

Movement rate has a base value of $(SIZ + DEX)/2$.

Reaction Speed (RS)

This is how fast a character's reflexes are. It's important during combat, as it influences who attacks first.

Reaction speed has a base value of $(PER + DEX)/2$.

Recovery (REC)

This attribute represents how fast a character snaps back from exhaustion or unconsciousness, and regulates how fast he recovers shock points, hit points, and spirit.

Recovery has a base value of $(CON + WP)/2$.

Shock Points (SP)

This attribute represents how much abuse a character can take before getting knocked out. Shock points have a base value of $(CON + WP + SIZ)$.

Hit Points (HP)

This attribute represents how much damage a character can take before getting killed. Hit points have a base value of $(CON + SIZ)/2$.

Luck Points (LP)

Since the PCs are fledgling heroes, they can do more and survive more than the average person. This is represented by luck points. Luck points allow a player character to bend the rules just a little bit.

Luck points can be used for simple survival. If a character gets fatally skewered, thrown off a building, or crushed by speeding tanks, if he spends one of his luck points, he will survive the experience (barely).

PCs can also use luck points offensively. Used in this way, a character can make an impossible shot or cause a successful strike to do maximum damage. Unfortunately, wanton squandering of luck points in this fashion may someday cost the character his life.

Each character starts with 3 luck points. The gamemaster should almost never give a character a luck point back, unless the player has earned it through some heroic play. However, a player may pay 100 improvement points for the purchase of one luck point (see Experience on page 104). In addition, important non-player characters also have luck points, to ensure their appearance in subsequent adventures.

Step 4: Customize the Character

As mentioned previously, you may purchase character traits for your character, thereby gaining or spending additional CGP.

Some character traits are advantages and cost CGP. They give your character some small special edge which other characters don't ordinarily have. Generally, advantages don't help you much, but in certain situations they can save your bacon.

Other traits are disadvantages. These are weaknesses or shortcomings that hamper you in some small way, and give your character extra CGP to be spent on attributes, skills, and advantages. At times, disadvantages may cause you acute distress, but overcoming such weaknesses is one of the interesting challenges of role-playing. A good set of disadvantages can make for a truly memorable character.

Remember, when you purchase a disadvantage, you must role-play it at all appropriate times. For example, if your character has an intense racial hatred for mutants, you can't just conveniently forget it and be friendly whenever you're outnumbered and outgunned.

If you take a disadvantage or two, you may wish to return to the previous step and use the CGP to adjust one or more of your attributes. You may not purchase more than five advantages or disadvantages without gamemaster approval.

Character traits are all described in their own section starting on page 13.

Step 5: Determine Your Skills

Every character has innate abilities courtesy of their attributes. Someone who is naturally athletic has a chance to accomplish any physical feat simply by virtue of his prowess. Someone who is small and weak still has a chance, but is less likely to succeed than the athlete.

Base Chances

Each character starts with all skills set to their respective base chances. The base chance is determined as shown:

attribute	1-4	5-8	9-12	13-16	17-20
base chance	1	2	3	4	5

Write down the base chance for each skill type in the space provided beside the attribute name in the bottom half of your character sheet.

Now we'll find out the actual starting levels of each of your skills. Each skill has a complexity rating assigned to it. The complexity ratings are easy (E), normal (N), difficult (D), and impossible (I). The rating of each skill is displayed on the character sheet next to the skill name.

Each skill starts at a default level determined by the governing attribute's base chance and the skill's complexity rating. For each skill, adjust the governing attribute's base chance as follows to find that skill's default level:

Complexity	Starting Skill Level
Easy	base chance + 1
Normal	base chance
Difficult	base chance - 1
Impossible	automatically zero

The major exception to these starting levels is the linguist skill. Each character starts out with a linguist skill in his native language equal to his intelligence attribute plus three (you do not get to add your intelligence base). All other languages automatically start out at level zero.

Prior Experience

Before beginning all these grand adventures, the characters have not been sitting in a void. They've been living their lives, learning things about their world, and generally improving themselves since they were tykes.

Every character starts out with some experience in certain skills. This increased ability is the result of the life the character has led up until this point, including, for example, apprenticeships, scholastic pursuits, or skills learned through the school of hard knocks. The exact skills with which a character starts the game experienced depend on the character's earlier pursuits.

A list of possible backgrounds for your character begins on page 23. Characters of certain races cannot choose

some backgrounds; for example, elves are not allowed to have prior experience as assassins. Any restrictions on background selection are listed under the background description. Full details on choosing your background can be found on page 23.

After you have selected your skill package(s), add the skill points therein to the starting levels of the listed skills.

Step 6: Anything Else?

In this step, you take care of any loose threads left in your character, spend any remaining CGP, finish rounding out your background, purchase equipment, etc.

Skills

If you have leftover CGP, you can use them to buy skills. At the cost of one CGP, you can raise one skill by one point. You cannot raise a single skill by more than one point with leftover CGP. You cannot lower your skills.

Money

Every character starts out with 50 gold pieces. For each CGP you spend on finances, you double the amount of gold pieces you have at the start. With this money, you can buy whatever equipment you think you'll need.

Height and Weight

This chart uses the character's size attribute to determine the character's approximate height and weight. Players may alter these measurements with the gamemaster's permission.

Size	Height	Weight
0	1" - 3"	1 - 2 lb
1	3" - 6"	2 - 5 lb
2	6" - 12"	4 - 10 lb
3	1' 0" - 1' 6"	6 - 18 lb
4	1' 6" - 2' 0"	13 - 27 lb
5	2' 0" - 2' 8"	22 - 38 lb
6	2' 8" - 3' 4"	30 - 50 lb
7	3' 4" - 4' 0"	42 - 75 lb
8	4' 0" - 4' 9"	60 - 100 lb
9	4' 8" - 5' 4"	80 - 140 lb
10	5' 2" - 5' 10"	110 - 175 lb
11	5' 7" - 6' 2"	155 - 205 lb
12	6' 0" - 6' 6"	185 - 230 lb
13	6' 3" - 6' 9"	210 - 260 lb
14	6' 7" - 7' 0"	235 - 280 lb
15	6' 9" - 7' 3"	260 - 305 lb
16	7' 1" - 7' 6"	285 - 335 lb
17	7' 4" - 7' 8"	315 - 365 lb
18	7' 6" - 7' 10"	345 - 400 lb
19	7' 7" - 7' 11"	365 - 425 lb
20	7' 8" - 8' 0"	390 - 450 lb

Character Traits

The following pages contain a long list of advantages and disadvantages your character can have. These provide unique facets for your character's personality; little quirks, foibles, or strengths which will make your character's personality more memorable, unique, and three-dimensional.

You can purchase advantages for your character with any CGP you have slopping around. You can have up to five advantages (or more if you desire and the gamemaster agrees), but each will cost CGP, thereby either dropping your attributes or earning you extra disadvantages.

Similarly, you may give your character disadvantages in order to be able to increase skills and attributes, or even to purchase advantages. Your character may have up to five disadvantages (or even more with gamemaster approval), however disadvantages can be hazardous to a character's health. If necessary, gamemasters must force the players to role-play their disadvantages as well as their other abilities. After all, the character received some CGP for the disadvantage, and the payback can hurt.

As you look over this list, you will undoubtedly find some entries that will strike you as odd. For example, how can 'Honesty' be considered a disadvantage? Remember, these traits are *extreme aspects*, with intensities beyond the norm. Within the game context, having the trait of Honesty often restricts a character's options; for example, the character cannot lie to his enemies. This restriction is why Honesty is considered, in game terms, a disadvantage. A character *without* the Honesty disadvantage could be an honest person with his friends and allies, and yet still be able to lie to the Mutants when he wants to.

That's why Honesty is considered a disadvantage. We're not trying to make any social commentary here... at least not in this section of the rules.

How They Work

Each advantage gives you a small area of expertise. Often an advantage is of little or no use, but in certain special situations (even some specifically created by the gamemaster) your special advantage can save the day.

Each disadvantage gives a character a small area of vulnerability, in exchange for giving that character extra CGP for use elsewhere. While most disadvantages will not rear their ugly heads for long periods, at times when the disadvantage can directly challenge the character and his mission (the gamemaster will see to this).

There are several advantages which are mutually exclusive with certain disadvantages, for example Energetic and Laziness. You may not purchase opposite or contradictory advantages or disadvantages for your character. In case of dispute, the gamemaster's decision is final.

A word of warning to all players: don't purchase any disadvantage that you are not willing to role-play. You will have to role-play each of your disadvantages at some time, and if your gamemaster forces you to do so, then no one has any fun.

Variable Costs

Many advantages and disadvantages can be purchased at variable strengths, to reflect the possibility of greater or more serious effects. For example, take the disadvantage of Allergies. For two CGP, you have sneezing fits during spring, or break into hives when in contact with a certain style of leather. For six CGP, your reaction is much more severe and possibly life-threatening, perhaps you suffer a severe anaphylactic shock when stung by a bee and tend to swell up like a balloon.

The gamemaster can also award greater or lesser CGP compensation for disadvantages if the area of weakness for the character is particularly common or rare. To continue with the example of the Allergies disadvantage, a dwarf who suffers a mild allergic reaction to the odor of grass might receive more than two CGP for this disadvantage, as grass grows almost everywhere in the great outdoors. Likewise, an elf that suffers a debilitating and life-threatening reaction only to fragments of an obscure ex-planet would receive less than eight CGP for this disadvantage, as such fragments would surely be rare in *Wizards*, and extremely difficult for even a determined foe of the elf to find and employ.

But What About...?

If there's an advantage or disadvantage you really want to have, just talk with the gamemaster. Work out a reasonable definition and cost, and use it. The character traits listed below are meant to expand your fun, not restrict it.

Advantages

The next 3 pages contain the various advantages you can purchase for your character.

Ambidextrous

Value: 4 CGP

You do not have a dominant hand; both your hands function with equal grace and ability. If you are injured in one arm, you can simply switch hands and continue working with your other without penalty.

Animal Empathy

Value: 4 CGP

You understand animals, and they trust you. Animals will never attack you unless there is no other choice. If you interpose yourself between an animal and the rest of the characters, the animal will not attack your party, either. In addition, you can use your empathy skill on animals. It must be kept in mind that the detail of what you can pick up may be somewhat limited; an animal may feel threatened, but it would be difficult for you to figure out that the animal was threatened by seven mutants with a flamethrower. Finally, you pay one less IP when buying skill points in husbandry and riding (see page 104).

Balance

Value: 5 CGP

You have an incredible sense of balance, and are closely attuned with your body and its position. You are a natural gymnast and walk gracefully. You can balance with relative ease on thin beams, slippery logs, and tightropes. Should you ever find yourself in need of crossing such an item, you get a bonus +5 to your dexterity or applicable skill. If you fall, you can roll against your dexterity +5 again to catch hold of the item as you fall past.

Contacts

Value: Variable

Over the years, you've saved a few skins, or lent your hand in places where it was needed. Those people you've helped feel grateful, or perhaps they're just of like mind, and have decided to back your hand in future endeavors.

For two CGP, there's a merchant who cuts you a lot of slack with everyday items you need, like rations or shields or whatever.

For three CGP, you've got the backing of a guild or a large family, and you can find safe havens in several different cities, places you can get a square meal and sleep for the night.

For five CGP, there's someone who'll risk a lot to keep you safe in their house.

For ten CGP, you're on the good side of a noble or other powerful figure, and can get a lot of aid when in their lands.

Determination

Value: 3 CGP

Pain has never been something that has particularly bothered you, so you don't let it get in the way of your work. You do not suffer penalties while wounded, unless, of course, the nature of the injury is such that it directly precludes your actions. For example, you can pick a lock

just as well when you've got an arrow in your back as when you're healthy, but if you've had your hand chopped off, you'll suffer penalties just like everyone else.

Direction Sense

Value: 3 CGP

This gives you the ability to tell which direction you're facing. At any time, you can make a perception roll to orient yourself. This also works when blindfolded, as your kinesthetic sense doesn't rely on sight alone.

Double-Jointed

Value: 3 CGP

You have a flexibility far beyond the norm. You get three extra skill points in escape, because you can flex in ways most people can't. You can also perform difficult feats of acrobatics much more easily than most people.

Energetic

Value: Variable

For two CGP, you have an excess of energy which you can spend on your tasks. All tasks rolls which must be done under deadline pressure ("We need a catapult built by tomorrow morning!") are penalized one point less than normal. In addition, you can spend more time each day walking, effectively increasing your movement rate by one for cross-country travel.

For six CGP, you need only one or two hours of sleep a night. You never need to make will power rolls to stay awake. You complete long-term tasks noticeably faster than others, often obviating the need for deadline-pressure penalties. Your movement rate for cross-country travel is increased by one quarter (round up).

Fast

Value: Variable

For five CGP, your movement rate and reaction speed increase by one point each. Your increased movement rate does not increase cross-country speed.

For nine CGP, your MR and RS increase by two each.

Fearless

Value: 3 CGP

You lack a fear that most normal people have, and thus you appear to be extra skilled since fear does not hamper your work. For example, if you have no fear of heights, you would be able to walk across a six-inch beam over a bottomless chasm without a second thought. Or, if you have no fear of drowning, you can dive underwater and explore all the caves you want.

When facing the object which you don't fear, you never need to make a will power rolls, and you get a +3 to any appropriate skill you wish to use.

Focused

Value: Variable

This advantage is only worthwhile to those characters who use magic. Most practitioners of magic rely on certain props to 'set the mood'; it helps them to focus their concentration more easily. The majority of magic users have a specific single item which they must have on hand (like a lucky rabbit's foot or something). If they don't have this item on hand, they are less able to cast spells. You, however, don't need that much security; you have confidence in your ability.

For two points, you can use any of a number of common items. For example, you need to use a wand to cast your spell, but any stick or pencil will do.

For four points, you need no physical props, but you must still perform some action. For example, you must wave your arms or chant some magic words.

For six points, you need nothing to help you cast. You can be bound, gagged, and blindfolded, and you can still summon a fireball into existence.



Ralph Bakshi's Wizards

Friends

Value: 2 CGP each

You've made friends in the past, but you've gone separate ways. Yet, in the world of *Wizards*, your paths may cross again. Friends are non-player characters who may show up at opportune times, either to aid you or bail your fat out of the fryer. Friends differ from contacts in that contacts provide material aid or services, while friends will grab their swords and risk their necks for you.

Immunity

Value: Variable

For one CGP, you have an increased resistance to a certain type of poison or illness. This gives you a +5 to your constitution whenever you are exposed to the poison or disease, and also gives you a +5 to your recovery in case you do succumb. Remember, there are a lot of poisonous critters out there, and this only protects you against one of them.

For two CGP, you have near-total immunity to one specific poison, or increased resistance (as above) to a family of poisons (e.g., all snake poisons). Near-total immunity means that for purposes of resisting this particular poison or disease, you have an effective constitution of 19.

For five CGP, you have an incredible immune system, providing you with increased resistance against either all poisons or all diseases. Rasputin, the Russian monk who drank enough poison to kill ten men and still had to be shot to death, definitely had this advantage. He was also just a tough guy.

Light Sleeper

Value: 3 CGP

You remain rather alert, even while asleep. Your brain is constantly processing all sounds and other sensations, and you will often wake up when something is amiss. With this advantage, you can roll against your perception or alertness even when you're asleep.

Memory

Value: Variable

For two CGP, you have an incredible memory, and can remember the important details of conversations, scrolls, and other things you've seen or heard. Whenever you need to remember something, you get a +5 to your intelligence attribute or the appropriate skill.

For six CGP, you have a photographic memory, and can remember anything you've been exposed to unless you roll a critical failure.



Pedestrous

Value: 1 CGP

You have amazingly prehensile toes, and can use them to perform basic manipulations, like holding cigars and such. In addition, you get a +2 bonus to your climbing skill if you climb barefoot.

Quick Learner

Value: Variable

You are adept at learning and have a good retention for both abstract and practical instruction. You pay one less improvement point every time you purchase a new skill level in your field of expertise. You must choose from the following possibilities:

intelligence and dexterity skills: 6 CGP each

perception and empathy skills: 3 CGP each

will power skills: 2 CGP

strength and constitution skills: 1 CGP for both

Recognition

Value: 4 CGP

You have an amazing ability to remember faces and voices. Whenever you see or hear someone whom you've met before, you may roll against your perception (or alertness) +5 to recognize them and remember who they

are. If they're disguised, you must make an opposed roll using your perception or alertness against their disguise skill.

Status

Value: 2 CGP

You are highborn among your people. You are one of those destined for important things, or at least a place in government. When dealing with members of your tribe, you get a +5 bonus on all your charisma skills.

Tough

Value: Variable

Your body is more durable than average, and you can withstand punishment better than most.

For one CGP, you have an additional shock point.

For three CGP, you have an additional hit point.

Winning Appearance

Value: 4 CGP

You have one of those faces that everyone likes. Perfect strangers get a good feeling about you based only on your appearance, and as long as you smile and keep your mouth shut, you won't tarnish that impression. Other intelligent creatures will be less likely to be hostile when meeting you, and you get a +3 bonus on your first charisma roll when dealing with new people.

Disadvantages

The next 6 pages contain the various advantages you can purchase for your character.

Allergies

Value: Variable

For two CGP, this disadvantage gives you a hypersensitive reaction to certain substances, for example a nauseous reaction to eating certain foods. If you're in contact with an allergenic substance, you will experience unpleasant symptoms. You must then make a resistance or constitution roll or be stricken with sneezing fits, itching, or nausea, as appropriate. These are only slight allergic reactions and will not keep you from functioning. They may, however, cause a few inconvenient situations to arise. For example, a sneeze could give away your hiding place, or hay fever may cause all of your abilities to be lowered by a point or two while you're tracking someone through a cottonwood grove.

For four CGP, you will experience more severe symptoms from the source of your allergies, ranging from high fever to delirium to bronchial distress. When you're suffering

from an allergic reaction you must make a roll against constitution (or resistance) -4. If you fail this roll, you suffer a one point penalty to all skills for each point by which you missed the roll. You will be able to function normally 1 - 5 days after you've been removed from contact with the substance causing the reaction.

For eight CGP, your reactions may include vomiting, high fever, or even a coma. You must make a resistance or constitution roll with a -8 modifier. Failure results in a skill penalty as described in the previous paragraph, except a failed roll also causes one hit point and four stun points of damage each day for a number of days equal to your skill penalty. Finally, each day you must make a resistance or constitution roll. If you are not successful, you are unable to function at all until you are no longer exposed the offending substance.

Anorexic

Value: 2 CGP

You are extremely (in fact excessively) thin. Aside from looking like a scarecrow, this means you have a low immune system and a high susceptibility to very cold temperatures. You are more likely to catch the flu or other diseases due to vitamin deficiencies. Your difficulty with cold is primarily due to lack of body fat. If you are subjected to a disease or a cold climate, you must make a -4 constitution roll. If you fail, you shiver uncontrollably (-6 to all dexterity skills) or contract the disease you've been exposed to.

Bad Knees

Value: 4 CGP

You have problem knees that tend to hurt after any exercise or at the onset of bad weather. With this disability, you have two points deducted from your movement rate and you cannot run or engage in melee longer than your will power in combat rounds without making an endurance check. You are able to function normally so long as the weather is fine and you only have to walk.

Bad Temper

Value: 3 CGP

You find it difficult to cope with stressful situations. Temper fits result in yelling, screaming and possibly throwing objects. With this disadvantage, you must make a will power roll to keep from becoming verbally abusive or violent. There are many different circumstances that could possibly trigger your temper, and you and the gamemaster should decide what it would take. Perhaps you must roll whenever you are unsuccessful while using a charisma skill to persuade someone, or perhaps whenever someone tells you your ideas or opinions are bad or wrong.

Battle Rage

Value: Variable

With this disadvantage, you tend to strike first and ask questions later. Violence or the threat thereof can turn you into a berserker.

For four CGP, in times of combat or stressful situations you must make a roll against your will power +5. If you fail, you go into a battle rage and attack the nearest foe whatever the cost. You continue to attack until you make an unmodified roll against your will power.

For seven CGP, you behave as above, except you must make a roll against your will power -3. You continue to attack until you make a roll against your will power -3.

For twelve CGP, you must make a -5 will power roll in combat or stressful situations. If you fail, you go berserk and attack the closest person to you, friend or foe. You continue to attack anyone and everyone until only friends are left standing. At that point, you can stop when you make a roll against your will power -5.

Close Personal Tie

Value: 2 CGP

You have a close friend or relative who could be involved in an adventure or used as a hostage in the campaign. These attachments are usually non-player characters, but can be other player characters if desired.

These attached friends are a point of weakness for you. Used as hostages, they make life very difficult for you. Should the attached friend switch sides or die, you will suffer disabilities. One excellent example of this is Avatar's close tie with Elinore. When she 'switched sides,' Avatar was devastated, and could no longer think coherently.

Compulsive Liar

Value: 4 CGP

Truth is not in your vocabulary. You will lie to hear yourself talk. It does not even matter if the person listening knows you are lying. Invariably, you will find it hard to get others to believe you. This could be a problem if you get in trouble and no one will listen.

When listeners know of your tendency to lie, you suffer a -10 modifier on your bribery, guile, oratory, seduction, stall, and trade skills with them.

Covetous

Value: 3 CGP

You have an inordinately strong desire to own select items. When you see a special item, roll against your will power. If you fail, you will do everything you can to get possession of the item. Once you have it, you will not willingly relinquish it. This will make you real popular.

Cowardice

Value: 5 CGP

In times of stress, or when in a life-or-death situation, you may run and hide. You must make a will power roll anytime you try to accomplish a task that may cause you direct physical harm.

Crippled

Value: Variable

You suffer with a physical disability, from either a birth defect or an earlier injury. The severity of your disability should not prevent you from participating in the adventure. It should, however, make it harder for you to perform certain tasks.

For two CGP, you have a very minor problem, that will have a slight effect but will rarely inhibit your actions. For example, you have a back injury that precludes riding mounts, or you are deaf in one ear. In certain unique cases (like mutants sneaking up directly from your deaf side), you should have a -5 penalty on appropriate skills.

For five CGP, you have a more severe problem, but still one that will not affect most situations. An example of this would be a poorly-healed arm, causing you to be unable move your left wrist at all, and your fingers but poorly. The inability to manipulate objects in your off hand will not usually affect you, as you can still write and swing a sword, and even wield a shield pretty well (-1 to skill). However, you cannot climb a rope at all, and will have difficulty with tasks requiring both hands (-2).

For ten CGP, you have a serious disability. If it's with your dominant hand, you have a -5 to all skills using that hand. A serious speech impediment also falls into this category, and gives you a -10 with all vocal skills.

For eighteen CGP, you are physically missing a limb.

Delusions

Value: 4 CGP and up

You have strong but misconceived ideas. You may believe an NPC is another wizard just because you saw him do something you can't explain. You may believe that if you just slay Blackwolf a certain princess will fall in love with you. Perhaps you think you can turn invisible, or you have chronic fantasies like Don Quixote. These delusions can be disturbing to companions and dangerous to you.

Distinctive Looks

Value: 5 CGP

With this disadvantage, there is a distinctive portion of your appearance that cannot go unnoticed. It might be a disfigurement such as a large facial scar, an affectation



like a full body tattoo, or an exaggeration of an otherwise positive asset like ponderous breasts. This make you easily recognizable, and decreases your disguise skill by three. It also might affect the reactions of non-player characters. If you have an ugly scar, you might receive a -1 to your charisma skills or at tribute, whereas if you've got huge breasts, you might always be treated only as a sex object by lecherous males.

Drug Addiction

For four CGP, you smoke tobacco in one form or another. This disadvantage decreases your movement rate and recovery attributes by one point each, and you must have a smoke at least once a day, or you suffer -4 to dexterity.

For seven CGP, you compulsively overindulge in the consumption of alcohol. Drunkenness will cause disorientation and a lack of reasoning ability. When drunk, you suffer a -2 or more to all skills. Some of the potential health problems are liver disease or ulcers. You must have a drink once a day or a binge once a week. If you fail to get a drink, you suffer a -1 to all your skills.

For fifteen CGP, you are addicted to an illicit narcotic or euphoric and must have it daily. You will do whatever is necessary to get what you want. If you do not receive a fix within one day you become irritable, cranky and usually

have a bad temper. If you don't have a fix within two days you start yelling, crying and become verbally abusive. Three days will result in withdrawal symptoms and violence. When this happens you are unable to function adequately. The exact effects of withdrawal are left between you and the gamemaster. In addition, you suffer ill effects while on the drug, perhaps hallucinating, or perhaps suffering penalties to several skills. Again, these details are left to you and gamemaster.

Enemies

Value: Variable

Over the years, you have stepped on a few toes. These enemies might want to kill you, exact revenge for a past misdeed, or simply steal back what was stolen from them. Your enemies might be a single individual, a family, or even an entire city (if you're an escaped felon). The big problem with enemies is you never know when they are going to show up.

For two CGP, there's a few people who'd like to see you dead. It's good to know that they won't hunt you down. Chances are you won't see them again, at least not for a while.

For four CGP, someone is actively seeking you, trying to recover something valuable of yours. They won't quit until they succeed or die.

For six CGP, there's someone hunting you down who wants to put a whole lot of knife-sized holes in your body.

For eight CGP, you've crossed a mayor, and you'd better be careful about going back to that town. Either that, or there's a band of brigands who've been looking to even the score for seven years now.

For ten CGP, you've managed to honk off an aristocrat. He's put a bounty on your head. And since Blackwolf came to power, there've been a lot of professional assassins freelancing their skills...

Greedy

Value: 2 CGP

You are selfish and obsessed with hoarding personal wealth, which to you is security. You will not part with a penny unless you feel it absolutely necessary. Sharing is a word you don't understand, which can make for touchy going when you and your party are short of rations.

Hatred

Value: Variable

For four CGP, you hate a particular person, group, race, etc. Your feelings are so powerful that you must make a will power roll to keep from using abusive language. Even if you manage to keep your mouth shut, your glowering

attitude will be plainly obvious, and will color all dialog with your party. You will only deal with the hated party if there is no other alternative.

For seven CGP, you must make a roll against your will power -5 to keep your mouth shut. Even if you do so, you must make another roll on will power +2 to keep from getting physically abusive ('carelessly' stepping on toes, pushing and shoving, and other petty insults).

For eleven CGP, you won't be able to keep your mouth shut. You must also make a -5 will power roll or immediately resort to dastardly violence.

Hemophilia

Value: 5 CGP

You have a rare blood disorder which makes it very difficult for your blood to clot. If you have been injured (lost a hit point to injury), you will continue to bleed, losing one shock point per combat round, until someone performs first aid on you. If you run out of shock points, you must make a roll against your constitution every combat round. If you fail this roll, you lose a hit point.

Honesty

Value: Variable

For three CGP, a character with this disadvantage will only lie, steal or break the law in life or death situations. You will never 'borrow' a horse from a peasant without making some sort of restitution.

For seven CGP, you will never behave dishonestly in any way, although you may be evasive when dealing with an arch foe.

Honor

Value: Variable

For two CGP, you will do whatever is necessary to accomplish what you consider your duty. This includes placing your life in danger, but you draw the line at certain death. After all, a dead Faerie does no one any good.

For five CGP, you will do whatever is necessary, including dying, to accomplish your duty. After all, what good is a Faerie without honor?

Illiteracy

Value: 3 CGP

Your character cannot read or write. You learn to navigate by memorizing landmarks and the illustrations on signs, but cannot read a map. You also have a problem with math; anything more than single-digit addition and subtraction is too complex.

Inattentive

Value: Variable

For three CGP, you rarely finish anything. Easily bored, you do not pay attention to details. Through carelessness and a lack of concentration, you can endanger yourself and others. Only in life or death situations do you function normally, mainly because you don't have time to be bored.

For six CGP ('ditz' level), you continually forget information and misplace items. You also have a tendency to think of something other than what you are doing. This disadvantage can be hazardous to your health or your party's health, especially when you forget to bring your sword to an ambush.

Jealousy

Value: Variable

Jealousy is different from the disadvantages of Covetous and Greedy. While Covetous deals with getting possession of certain items, and Greedy deals with being a miser, Jealousy is an inter-personal problem; an illogical loathing of people with more than you. Jealousy attacks your self-image, and you fight back.

For two CGP, you have a problem with anyone that is prettier, smarter or richer than you are. You are sure the other person is not worthy of their good fortune. You readily express this viewpoint to others around them, however, you compliment the subject of your annoyance to their face.

For four CGP, you cannot keep the malice out of your voice, and you cut down the focus of your jealousy at every opportunity by use of double-entendres, insinuations, etc. Of course, this colors all dealings with the person of whom you are jealous.

Kleptomania

Value: 7 CGP

You have a bad habit of taking whatever you can pick up. What's worse, you often don't even know you're doing it (gamemaster's discretion). If you fail a filch roll, you may have been seen stealing something, and will have to deal with the results.

Laziness

Value: 2 CGP

You try to do the least amount of work as possible, preferring to sit in the bushes and relax while the others go sneak into the technomancer's tower. Occasionally, when asked to perform arduous or meaningless tasks (gamemaster's discretion), you get a -1 penalty to skill rolls.

Lechery

Value: Variable

For three CGP, you are strongly attracted to the opposite sex and are easily misled by an attractive member. You often find yourself in compromising positions. It is possible that some of these situations could be quite dangerous, especially when the arch villain the party is chasing happens to be an attractive member of the opposite sex...

For eight CGP, you are rather obsessed, and go to great lengths to get someone into bed. You consider yourself suave and attractive, but you're usually wrong. You get a -3 on all charisma skills when dealing with members of the opposite sex, due to your continual leering and occasional drooling.

No Pain Tolerance

Value: 6 CGP

You hate pain so much you must be allergic or something. You must make a will power roll whenever you take damage. A successful roll merely results in whining and crying. A failure results in you passing out or otherwise becoming incapacitated for 1-6 combat turns.



Overconfidence

Value: 5 CGP

Tragically, you believe you are much better or more powerful than you really are. In tense or confused situations, you often foolishly rush in to save the day, but then end up needing to be rescued.

Overweight

Value: 3 CGP

You have a generous amount of body mass. Because of your size you find it difficult to fit into small areas like a laundry chute or chimney. It is also hard for you to perform strenuous tasks for a prolonged time, as your extra mass tires you out more quickly. If you try to do something like run a far distance or climb up a rope, you must make a -4 constitution roll. Failure results in exhaustion and you must rest for 1-6 turns.

Pacifism

Value: Variable

For two CGP, you do not believe in killing intelligent life. Beating them to the edge of death is a different story. You try to talk your way out of difficult situations.

For five CGP, you are a vegetarian and believe that violence is only necessary for self-defense and killing another life form is a no-no. You go out of your way to avoid violence, and never threaten anyone with physical harm.

For ten CGP, you do not believe in any violence or killing whatsoever. You would rather die than take another life, and will only fight after assaulted. If attacked, you cannot take offensive action in the first round of combat, and you will not pursue fleeing enemies. Finally, you pay double experience cost to learn combat skills other than dodge and parry.

Paranoia

Value: 6 CGP

Shoot first and ask questions later is the name of your game. You are a cynic and a skeptic. You believe that everyone is out to get you, and you do not trust your fellow adventurers. When the party encounters unknown creatures, you become immediately hostile if not restrained (at least verbally) by your teammates... but then, why would they want to be nice to a stranger? Are they hiding something?

Philia

Value: Variable

This is the sincere, almost unhealthy appreciation for something, usually another race. With a philia, you always act favorably to the object of your appreciation.

For two CGP, you are over-trusting of members of that race, and you are always getting suckered or taken advantage of when you encounter them.

For four CGP, you find it difficult to understand why anyone could think ill of them, and you do not allow others to consider assaulting them. Even in dangerous situations, you tend to be open, loud, and friendly.

For six CGP, you always stand up for the race, and suffer a -2 to all offensive combat skills when engaged in combat with them.

Phobia

Value: Variable

For three CGP, this is the morbid fear of an animal, an object or a circumstance. Common phobias include a fear of spiders, darkness, heights, enclosed areas, crowds, the ocean, mutants, etc. When faced with dealing with your phobia, you get nervous and must make a roll against will power +5. If the roll is a failure, you refuse to face the objects of your fear.

For five CGP, you must make an unmodified will power roll to face the object of your phobia. If the roll is a failure, you panic and endeavor to get away.

For seven CGP, you must make a roll against your will power -5. If you fail your roll, you get hysterical or perhaps you faint.

Sadism

Value: Variable

For two CGP, you enjoy pushing around those smaller and weaker than you. This disadvantage can create many enemies. You will also get a -1 modifier on all charisma-based skills when dealing with people weaker than yourself.

For five CGP, you have an insatiable love of inflicting pain for its own sake. You are capable of extreme violence and are not particular about who you hurt. Most sadists, however, have a very low pain threshold themselves. If submitted to torture you can be easily persuaded to tell all you know.

Sensitive Hearing

Value: 4 CGP

Every time you are exposed to very loud noises (guns at close range, cannons at medium range, or dragons bellowing at any range), you must make a will power roll to take any action (other than defensive actions) for the rest of the round, instead of merely cringing with your ears covered. Even if you succeed in this roll, you have a -1 penalty to your skill.

Slow

Value: Variable

Despite your grace or flexibility, you've never been fast in races. For each point you lower both your movement rate and reaction speed, you get one CGP. You may not drop these ratings by more than five points. Your decreased movement rate only has an effect in combat or pursuit situations; it does not lower your cross-country speed.

Split Personality

Value: 8 CGP

You have two (or more) distinct personalities living in your brain. These may be very similar, or very different. One personality might be peaceful, the other psychotic. The personalities may or may not be aware of each others' existence. Schizophrenic characters will tend to switch identities when under stress. If you are in a stressful situation and you fail a will power roll, a different personality takes over.

Advanced role-players may want to keep separate character sheets for the two personalities. They would have the same physical characteristics, but they might have differing intelligence, charisma, perception, and will power, and they would almost certainly have different skills and traits.

Vision Problems

Value: Variable

For two CGP, you are far-sighted. If you examine items close-up without the aid of a powerful (and expensive) lens, you suffer a -5 to perception.

For three CGP, you are near-sighted. You receive a -5 to perception or alertness when examining or looking for objects that are far away.

For four CGP, you lack binocular vision (perhaps you are missing one eye). You suffer a -2 to all skills which take effect over distance (like archery), and to purchase such skills you must pay experience points as if the skill were one level more complex.

Weak Stomach

Value: 4 CGP

Anytime you see something gross you must make a will power roll or become nauseous, suffering a -2 to all skills until you are away from the offensive sight. Simply seeing blood gives you a +5 bonus to your will power for purposes of this roll, but severed limbs and dead bodies gives you a -5 penalty. You are also very picky about cleanliness and the preparation of food.

Backgrounds

A PC's background is what the character did for work or pleasure before fighting the minions of Blackwolf. Characters come from all walks of life, and each has unique skills and experiences from their individual lives. The following is a list of the more common pursuits, including a description, skill bonuses, and possibly restrictions on availability. A player can take a forbidden background for a character if he can come up with a plausible explanation and if the gamemaster approves.

Backgrounds can also be used by the gamemaster to quickly generate a bunch of low-life villains for the characters to fight their way through. Naturally, arch-villains will have higher skills than run-of-the-mill henchmen, so the gamemaster can assign them whatever skills are appropriate. Low-grade mutants just out of boot camp might have few if any improved skills.

Each background listing has skill bonus columns labeled **Primary**, **Secondary**, and **Tertiary**. Backgrounds are free; they do not cost CGP. Each PC chooses either:

- > one primary skill set, or
- > one secondary and one tertiary skill set, or
- > three tertiary skill sets.

Taking one primary skill package indicates the character displayed exclusive devotion to that pursuit, having one secondary and one tertiary skill package would reflect that character's job and major hobby, and choosing three tertiary skill packages would be the result of a character drifting around or dabbling in a lot of things.

It is acceptable for a character to have secondary and tertiary skill packages in the same background. This will simply give the character a different specialization within that background.

Adding Skill Bonuses

When choosing skills from separate backgrounds with some of the same skills, it is permissible to add the bonuses for each skill held in common. For example, a player has created a character who was a merchant before being drafted into the army. He chooses a secondary merchant background and a tertiary peltast background. Both the peltast and merchant backgrounds have melee listed in their skill sets, each at +2. The player adds these for a +4 to his melee weapon.

You may not 'double up' bonuses on duplicate skills within a single background. For example, the merchant background provides a +6 to the character's trade skill as well as a +3 to any charisma skill. You cannot choose trade for the 'any charisma' skill to get a +9 trade skill bonus.

After you have selected your skill packages, add the skill points to the starting levels of the listed skills.

Common Skills

Everyone gets skill in their native language equal to their intelligence attribute plus three. You do not add your intelligence base to this skill (or to any linguist skill). For most Faeries, the native language is Elvan. All other languages start at a skill level of zero. All city-bred characters also get city lore for their native town at a skill level equal to three quarters of their intelligence. Characters who grew up without any home town (i.e., nomads and caravan merchants) instead get area lore for their home country at two thirds their intelligence attribute. Again, do not add the base chances to lore skill levels. These common skills simply start at the calculated levels.

Archaeologist

Mutants and Faeries both have an interest in artifacts of the Ancient Times, and hire archaeologists to excavate the ruins of pre-nuclear cities. These folks brave the hazards of the badlands and the nuclear deserts to bring back new war machines for Blackwolf or new mystic articles for the Faerie priests. As they often have to deal with primitive or hostile natives, most archaeologists have at least a little martial skill, and the ability to convey simple concepts ("please leave my skull intact") in a foreign tongue.

Skill	Pri	Sec	Ter
Ancient Lore	6	4	2
Area Lore	6	3	2
Technomancy	4	3	2
Linguist	4	3	1
Search	4	3	1
Alertness	3	2	1
Melee	3	2	1
Sapper	3	2	1

Archer

Archers are those military personnel who practice killing the enemy at a safe distance. During peacetime, they are the subject of good-natured derision for their unwillingness to engage in melee combat, but on the battlefield they are respected by all.

All archers have at least a nodding acquaintance with carpentry, as they must each fletch their own arrows.

Skill	Pri	Sec	Ter
Archery	6	4	2
Alertness	5	3	2
Parry	5	3	2
Any Charisma skill	4	3	1
Melee	4	3	1
Carpentry	3	2	1
Concealment	3	2	1
Tactics	3	2	1

Assassin

This background is only available to Mutant NPCs.

Assassins are professional killers. They are common around Scortch, where they sell their services to the highest bidder. At the moment, most assassins serve Blackwolf. He has outbid any opposition; as his payment he allows the assassin to continue living. Such a nice guy.

Since they operate out of technically-inclined lands, all assassins have at least a passing knowledge of technomancy. Most assassins use some sort of gun for their work, as they find the terror factor is well worth the expense. The long range of most guns is also a big advantage in their work. Just ask Weehawk's traveling companion, Hartmoon.

Skill	Pri	Sec	Ter
Small Arms	6	4	2
Concealment or Climbing	5	4	2
Silence	5	3	2
Alertness	5	3	1
Area Lore	3	2	1
Melee or Lock Pick	3	2	1
Riding or Disguise	3	2	1
Technomancy	3	2	1

Chirurgeon

One of the precious few who selflessly give of themselves for the betterment of others, chirurgeons specialize in the healing arts. There has been a dramatic rise in the number of chirurgeons in Faerie society since Blackwolf started his attacks, due in large part to the steady employment now available to all healers.

Skill	Pri	Sec	Ter
Chirurgy	6	4	2
First Aid	6	4	2
Empathy	5	3	2
Herbalism	4	3	1
Alchemy	3	2	1
Alertness	3	2	1
Any Charisma skill	3	2	1
Any Perception skill	3	2	1

Craftsman

Craftsmen are the common self-employed business folks that can be found in every society. They earn their living by the sweat of their brow and the skill of their hands, fashioning wood or metal into useful tools. Typically, they are simple and honest, and only the very best of them ever get rich.

Skill	Pri	Sec	Ter
Carpentry or Blacksmith	6	4	2
Trade	5	4	2
Strength Feat	5	3	2
Empathy or Guile	4	3	1
Instruction or Gambling	4	2	1
City Lore	3	2	1
Melee or Throwing	3	2	1
Swimming or Riding	3	2	1

Cuirassier

A cuirassier is a heavy cavalry soldier. Faerie cuirassiers typically ride rosses, while those from Scortch ride salamanders or other, larger beasts. Blackwolf has tried a few times to use pit roaches as mounts; those cuirassiers involved with those experiments may now be satisfied with providing their widows' pensions.

Cuirassiers are used as shock troops, and typically charge stirrup-to-stirrup to break an enemy line. Lately, though, Blackwolf's deadly machine guns have forced Faerie leaders to reconsider their tactics.

Skill	Pri	Sec	Ter
Melee	6	4	2
Riding	6	4	2
Parry	4	3	2
Resistance or Stamina	4	3	1
Leadership or Gambling	4	2	1
Area Lore or Social	3	2	1
Tactics	3	2	1
Tumbling	3	2	1

Envoy

'Envoy' is a euphemism for 'spy', especially in dealings with Blackwolf. No Faerie king really trusts the mutant wizard, so every diplomat they send to discuss matters with him is also trained in the arts of skullduggery. Weehawk was trained as an envoy, as his position as chief of a major Montagari elf tribe gave him the social status necessary to be as a diplomat without raising suspicion.

Skill	Pri	Sec	Ter
Social	6	4	2
Linguist	5	4	2
Concealment	5	3	2
Silence	5	3	1
Climbing or Lock Pick	3	2	1
Deduction or Search	3	2	1
Melee or Throwing	3	2	1
Riding	3	2	1

Gambler

Gamblers are those who earn their keep (or prefer to relax) by matching their wits and luck against others'. Few gamblers are truly professional, but those who are can make a good living acting as divorce judges for challengers and their gold. Most gamblers pursue a simple working life during the daytime, and gamble to increase their earnings, as well as to have a good time.

Gamblers can be found everywhere, and the types of people who gamble are as varied as the games they play. They can be simple jail guards who gamble to pass the day, or rich professionals who travel from town to town taking on each city's best.

Skill	Pri	Sec	Ter
Gambling	6	4	2
Guile	5	4	2
Seduction or Social	5	3	2
Fast Talk or Filch	4	3	1
City Lore	4	2	1
Bribery or Empathy	3	2	1
Linguist or Concealment	3	2	1
Melee or Alertness	3	2	1

Geisha

This is only available to female Faerie characters.

This is a rare pursuit everywhere but among the yellow elves. A geisha is a professional entertainer, hired by men to make an evening pass as pleasantly as possible. They excel at etiquette, entertainment, and amorous pursuits. Occasionally, a geisha will also have some more sinister skills, which, combined with her mannerisms, make her an effective spy and professional killer.

Geishas are always polite and personal, and are never lewd. For them, a sexual encounter is simply another pleasurable experience. And as a note to the curious, the word *geisha* translates literally as 'art person.'

Skill	Pri	Sec	Ter
Social	6	4	2
Bard	5	4	2
Seduction	5	4	2
Alertness	4	2	1
Empathy	4	2	1
Riding	3	2	1
Tumbling	3	2	1
Any Charisma skill	3	2	1

Hoplite

A hoplite is a heavy foot soldier, and is very common among Faerie armies. Hoplites rely primarily on their armor and attack abilities in battle, and are not very maneuverable.

Typical of the Faerie hoplites are the soldiers from East Elfland, Alfie and Peawhittle, seen in one of Blackwolf's assaults.

Skill	Pri	Sec	Ter
Melee	6	4	2
Parry: Shield	6	4	2
Resistance or Stamina	5	4	2
Leadership or Strength Feat	4	2	1
Area Lore or Gambling	3	2	1
Dodge	3	2	1
Tactics	3	2	1
Throwing or Archery	3	2	1

Hunter

A hunter is a professional purveyor of wild meats. Typically they live in small towns or villages, although there can be some found at the rural edges of every city. They only spend short amounts of time in the wilderness, because carrying around a couple of dead animals for long treks is exhausting indeed.

Skill	Pri	Sec	Ter
Archery	6	4	2
Tracking	6	3	2
Silence	5	4	2
Alertness	4	3	1
Area Lore	3	2	1
Concealment	3	2	1
Mimicry or Stamina	3	2	1
Survival	3	2	1

Hussar

A hussar is a light cavalry soldier who fights from rossback, or, if from Scorch, from salamanderback. They are most often used as screening troops, scouts, and skirmishers. Frontal charges are left to the cuirassiers, so the only attacks the hussars might be involved in would be diversionary attacks or flanking assaults.

As with the cuirassiers, hussars learn to tumble at an early stage, when their riding skills are still weak.

Skill	Pri	Sec	Ter
Melee	6	4	2
Riding	6	4	2
Parry	4	3	2
Archery or Leadership	4	3	1
Alertness	4	2	1
Area Lore or Social	3	2	1
Tactics	3	2	1
Tumbling	3	2	1

Lady of the Evening

This is only available to female Scortch elflings & blue elves.
A demeaning but well-paying job much in demand in the degenerate cities of Scortch, prostitution is one of the few pursuits available to female elflings. Trading cheap sex for cheap money, hookers often moonlight in other illegal pursuits.

Hookers are good sources of information, as they know more about the city and many of its residents than most. The problem is that most hookers are too bitter and cynical to be easily convinced to talk openly.

Skill	Pri	Sec	Ter
City Lore	6	4	2
Guile	5	4	2
Stamina	5	4	2
Alertness or Dodge	4	2	1
Fast Talk	4	2	1
Bribery or Stall	3	2	1
Empathy or Seduction	3	2	1
Filch or Pick Pocket	3	2	1

Machinist

This is only available to Mutant and blue elf NPCs.

Where there's technology, there's breakdowns, and therefore a need for someone to come in and make repairs. Machinists have expertise in technomancy, and earn their living by taking care of the larger problems that are bound to crop up with any technical device.

Machinists can also accurize firearms and figure out how to activate artifacts discovered in the ruins of ancient civilizations. For this latter reason they are often found near Blackwolf's archaeological digs.

Skill	Pri	Sec	Ter
Blacksmith	6	4	2
Technomancy	6	4	2
Ancient Lore	4	3	2
Small Arms	4	3	1
Strength Feat	4	2	1
Lock Pick	3	2	1
Trade	3	2	1
Vehicle or Melee: Mace	3	2	1

Merchant

Merchants make their living not by producing anything, but by transporting items from the maker to the consumer. The farther the merchant travels, the more he can charge for his services. Merchants are universally accepted, and some even ply trade between Mutant and Faerie lands, dealing smuggled goods.

Merchants can also be found everywhere, leading caravans or sailing ships from market to market. They will often employ adventurers to provide security, and can be good sources of information if properly persuaded (read: bribed... money talks very clearly to merchants).

Skill	Pri	Sec	Ter
Social or Linguist	6	4	2
Trade	6	4	2
Empathy	5	3	1
City or Area Lore	4	3	2
Gambling or Guile	3	2	1
Jewelling or Melee	3	2	1
Any Charisma skill	3	2	1
Any Lore	3	2	1

Minstrel

A minstrel is someone who earns a living through performance. They might be singers, actors, acrobats, jugglers, or poets; and they might be wandering from town to town or they might be permanently based somewhere. It matters not.

No matter how destitute they are, they always appear to be rich, well-fed, and happy. They are, after all, actors.

Skill	Pri	Sec	Ter
Bard	6	4	2
Mimicry or Tumbling	5	3	2
Oratory or Fast Talk	5	3	2
Empathy	4	3	1
Social	4	3	1
Disguise or Linguist	3	2	1
Throwing or Dodge	3	2	1
Any Lore	3	2	1

Peltast

Peltasts are light infantrymen found in every Faerie army. They are the most common type of soldier in the poorer or more primitive lands, as heavy armor for hoplites is quite expensive.

A peltast background can also be used by any truly primitive tribesmen, should some player really have a desire to play a Zulu elf.

Skill	Pri	Sec	Ter
Melee	6	4	2
Parry: Shield or Dodge	6	4	2
Throwing or Resistance	5	3	2
Archery or Leadership	4	3	1
Alertness	3	2	1
Area Lore or Gambling	3	2	1
Parry: Weapon or Dodge	3	2	1
Tactics	3	2	1

Politician

Politicians are those people who think they know better than anyone else how a country should be run. Granted, thanks to hereditary monarchies, some politicians owe their livelihood more to parentage than arrogance, but then again, if these heirs had a normal self-image, they'd abdicate in favor of someone more capable.

With the recent rash of assassinations in governments around the continent, many folks are abandoning politics in favor of less hazardous duties, like, say, taking on Blackwolf's legions single-handedly. The few good politicians trying to keep their positions now find themselves outmaneuvered by their more treacherous coworkers.

Assassinations have left many inept politicians in power.

Skill	Pri	Sec	Ter
Oratory	6	4	2
Leadership or Bribery	5	4	2
Social	5	3	2
Area Lore	4	3	1
Stall	4	2	1
Dodge	3	2	1
Fast Talk	3	2	1
Guile or Empathy	3	2	1

Practitioner

This is a person who can cast magic spells. There are many students of magic in the world, each of whom studied under Avatar or Blackwolf or one of their apprentices. Learning magic is demanding and time-consuming, and those who do not show the dedication are quickly expelled. Less-experienced practitioners are those new to the field or who were expelled for lack of concentration.

Skill	Pri	Sec	Ter
Magic	6	4	2
Linguist or Any Lore	5	4	2
Ancient Lore	5	3	2
Instruction	4	3	1
Resistance or Stamina	4	2	1
Magic Spell	3	2	1
Magic Spell	3	2	1
Magic Spell	3	2	1

Priest

This background is only available to Faerie characters.

Priests are an unusual anachronism in Faerie culture. Despite the Faerie distrust of science and technology, the ancient past still holds a mystique for some. Tapestries with hammers and sickles, photos of someone known as 'the King,' ancient manuscripts describing visitors from outer space speaking with small rodents, all these things give a Faerie pause to wonder about the distant past.

Evidence indicates that these items enthralled fanatic millions, and this mystique has been formed into a nebulous religion. This religion attracts the unhappy or malcontent, and is thus ignored by most Faeries, yet it will never die. The priests perform social services for their followers, interpreting their dreams, giving counsel, and putting their troubled minds at ease. While misguided in their pursuit of artifacts instead of the real God, priests are among the kindest and most generous of Faeries.

Skill	Pri	Sec	Ter
Ancient Lore	6	4	2
Empathy	5	3	2
Oratory	5	3	2
Resistance	4	3	1
Stall	4	3	1
Linguist or First Aid	3	2	1
Social	3	2	1
Any Charisma skill	3	2	1

Rancher

The term 'rancher' covers a wide variety of employments, but each of them lives away from the cities on a large spread of land, and relies on a ross or other animals for the completion of his chores. Some ranchers specialize in rosses, training them for war.

Skill	Pri	Sec	Ter
Husbandry	6	4	2
Riding	5	4	2
Instruction	5	3	2
Survival	4	3	1
First Aid	4	2	1
Area Lore	3	2	1
Tracking	3	2	1
Trapping or Chirurgy	3	2	1

Ranger

A ranger is someone who spends his life in the great outdoors, living off the land. Rangers are generally reclusive, but are very skilled at woodcrafts. Unlike hunters, they only kill animals when necessary, preferring to live off fruits, nuts, roots, and other natural fodder.

Skill	Pri	Sec	Ter
Survival	6	4	2
Tracking	5	4	2
Silence	4	3	2
Archery or Throwing	4	3	1
Alertness	4	2	1
Mimicry or Trapping	4	2	1
Climbing or Swimming	3	2	1
Herbalism or Area Lore	3	2	1

Ralph Bakshi's Wizards

Royal Guard

This background is only available to Faerie characters.

Every insecure leader has a hand-picked unit of men to ensure his continued survival and convenience. Royal guards serve this purpose, and ease their regent's mind by performing crowd control, guarding his life, and generally standing around and looking impressive.

Their skills are not as combat-oriented as their appearance might suggest. The worst foes they might face is a surly mob of citizens, so instead of extensive combat training, royal guards are trained in court etiquette, law, mob psychology, etc.

Mutant species in Scortch do not have royal guards, as none of their societies has a king. Chieftains and the like in the badlands instead employ thugs, below.

Skill	Pri	Sec	Ter
Parry	6	4	2
Melee	5	4	2
Alertness	5	3	2
Social	4	3	1
Oratory	4	2	1
Empathy or Strength Feat	3	2	1
Leadership or Interrogation	3	2	1
Throwing or Melee: Brawling	3	2	1

Seaman

This background is not available to fairies.

Ships commonly ply the waters around the continent, and a good crew is necessary to ensure the ship's safe and timely arrival in its next port-of-call. Those who answer the timeless call of the sea often spend most of their life in wooden ships, and their only time on land is in one of the ports which dot the seas and rivers.

All seamen have some weapons training, as pirates are not unknown in any part of the world.

Skill	Pri	Sec	Ter
Swimming	6	4	2
Vehicle: Boat	6	4	2
Navigate	5	4	2
City Lore (port)	4	2	1
Alertness or City Lore (port)	3	2	1
Melee	3	2	1
Stamina or Strength Feat	3	2	1
Any Charisma skill	3	2	1

Sheriff

Strangely enough, there are still those who put the welfare of others before their own. In Scortch, folks like this get killed in short order, but in the magic lands, these people become sheriffs. They are officially charged with upholding the law of the land.

People with jobs similar to those of sheriffs also exist in Scortch. These surly folks form the backbone of Blackwolf's secret police. Nobody much likes them. Except Blackwolf. And that's all the support they need.

Skill	Pri	Sec	Ter
Interrogate	6	4	2
Deduction	5	4	2
Melee	5	4	2
Alertness	4	2	1
City Lore	4	2	1
First Aid or Tracking	3	2	1
Leadership or Oratory	3	2	1
Quick Draw or Search	3	2	1

Ship's Officer

This background is not available to fairies.

Given the type of person that generally pursues the life of a seaman, every ship needs several officers to keep it afloat, let alone looking nice (or so these officers would have everyone think). A ship's officer is responsible directly for navigation, discipline, and naval tactics. In addition, they oversee pay, division of spoils, and undertake negotiations with local merchants.

Skill	Pri	Sec	Ter
Navigation	6	4	2
Swimming	6	4	2
Vehicle: Boat	5	3	2
Leadership	4	3	1
City Lore (port)	3	2	1
Oratory or Interrogation	3	2	1
Tactics or Social	3	2	1
Trade or Melee	3	2	1

Skirmisher

Skirmishers are those scouts and pickets found at the fringe of any army. Their mission is to watch enemy movements, and harass their formations with sporadic and unpredictable assaults with rocks, arrows, and taunts. Skirmishers always avoid a fair fight, and will typically hide in the brush, attack from behind, and run away quickly.

Skill	Pri	Sec	Ter
Archery or Throwing	6	4	2
Dodge	5	4	2
Concealment	5	3	2
Alertness	5	3	1
Area Lore	3	2	1
Melee	3	2	1
Riding or Silence	3	2	1
Tactics	3	2	1

Spy

A spy is essentially a government-sanctioned thief. They do not have diplomatic immunity as do envoys, not that Blackwolf pays attention to such niceties. Suspensions and fears have come to dominate politics since Blackwolf's rise to power, and every government trains clandestine agents to infiltrate the enemy's headquarters and return with valuable information. Spies are especially active during wars, where they try to attach themselves to enemy formations as cooks or some such. Their cover in this guise is secure; a lack of culinary expertise is not a concern in a military commissary.

Skill	Pri	Sec	Ter
Lock Pick	6	4	2
Search	6	4	2
Silence	4	3	2
Concealment	4	3	1
Filch or Bribery	4	2	1
Archery or Throwing	3	2	1
Climbing	3	2	1
Tracking	3	2	1

Teacher

This skill is only available to gnomes, unless allowed by the gamemaster.

The most common calling of gnomes, a teacher is entrusted with the cultural, moral, and historical training of Faerie youth. They train the mind to work better, and are the primary repository of knowledge in Faerie society.

Teachers often endeavor to travel extensively to broaden their understanding of the world around them, and to obtain first-hand experience of other cultures.

Skill	Pri	Sec	Ter
Instruction	6	4	2
Any Lore	5	4	2
Deduction	5	3	1
Alchemy	4	3	2
Herbalism	4	2	1
Linguist	3	2	1
Trade	3	2	1
Any Lore	3	2	1

Thief

Simply put, a thief is someone who earns a living from the sweat of other people's brows. Thieves are harvesters of others' goods, and are thus every bit as popular among the townsfolk as a pearl diver is to an oyster.

Nevertheless, even the most hardened of thieves can now find acceptable uses for their dishonest skills, for if Blackwolf conquers all the Faerie realms, even the thieves will have a rough time earning a dishonest day's wage.

Skill	Pri	Sec	Ter
Pick Pocket or Lock Pick	6	4	2
Silence	6	4	2
Climbing	5	3	2
Concealment	4	3	1
City Lore	3	2	1
Fast Talk or Disguise	3	2	1
Filch or Trapping	3	2	1
Melee	3	2	1

Thug

Look behind every successful strongman, and you'll see a whole plethora of toadies. A thug is one who earns his keep by keeping a warlord or a dictator or some other authoritarian leader in power. Unlike royal guards (above), thugs prefer physical threat to psychological deterrence. In fact, most thugs consider the official sanction to commit violent acts upon the weak to be the primary perk of their position.

Skill	Pri	Sec	Ter
Melee	6	4	2
Parry	5	4	2
Melee: Brawling	5	3	2
Torture	4	3	1
Interrogate	4	2	1
Alertness	3	2	1
Dodge or Bribery	3	2	1
Strength Feat or Guile	3	2	1

Wolf Soldier

This skill is only available to Mutant NPCs.

This is the common foot soldier of Blackwolf's army, the so-called Wolfmacht. Almost every Faerie has seen one, at least from behind. They are generally undisciplined, and can only be relied upon to fight as long as the campaign is going very well for them. As soon as the tables turn, though, or as soon as they personally are at severe risk, it's back to Scotch for a beer.

Skill	Pri	Sec	Ter
Small Arms	6	4	2
Melee	5	4	2
Guile	4	3	2
Stall	4	3	1
Gambling or Torture	4	2	1
Stamina	4	2	1
Tactics or Concealment	3	2	1
Technomancy	3	2	1

Sample Character

We will take you through character creation to show you how it works. Ken decides to play an elf, whom he names Dexter. He wants Dexter to have a burning hatred for the Mutants in general and Blackwolf in particular, so he dreams up an appropriately melodramatic history.

Step 1: Envision Your Character

Dexter is a brown elf, living on the southern fringes of East Elfland. He had a house near a village, and knew most of the people there. He worked as a hunter, without a care in the world, until Blackwolf's minions attacked.

Dexter was away when the troops moved through. His hunting skills helped him evade the Mutant patrols, but the main Mutant army passed his village and burned it to the ground. Everything was taken, and most of the inhabitants were killed or enslaved. Dexter only saw one of his friends again, and she was taking her family to Montagar.

Dexter remained behind, carrying on a one-man guerrilla war against the mutant supply convoys. One day, he came across the smoking remains of a supply caravan, and tracked the ambushers to their camp. They were red elves, and they welcomed Dexter to join them for a supper. It turned out that these elves were part of Avatar's intelligence network. After a long discussion, Dexter decided to join, and thus began working as a spy for Avatar. He hopes someday to meet the wizard.

Step 2: Select Your Race

This step is easy for Ken, as he already decided that Dexter is a brown elf. Even if Ken hadn't already decided, a brown elf is a logical choice for a character whose home had been overrun by mutants.

Step 3: Adjust Your Attributes

Ken's vision of Dexter is fairly well complete. As a hunter, he has a high dexterity and perception, and everything else is more or less average. Ken takes a look at the racial norms for an elf and dashes off some desired characteristics, keeping in mind that he has 40 CGP to play around with. He chooses to set Dexter's characteristics as follows: STR 9, INT 11, DEX 15, CHA 10, PER 15, CON 13, SIZ 7, WP 10. With these characteristics, Ken calculates his secondary attributes as follows: MGT 8, SPI 10, MR 11, RS 15, REC 10, SP 26, HP 8. His luck points are 3, and his damage bonus is +0.

Ken notes the total CGP cost from adjusting these statistics, and notes that Dexter has a 15 CGP deficit at the moment (40 CGP starting - 55 CGP for changes from the racial norm). This is not a worry yet, as Ken can still take on some disadvantages to counterbalance this deficit.

Step 4: Customize Your Character

Ken leafs through the advantages and disadvantages, and three of them stand out. *Hatred*, so he reacts harshly against mutants, *Sensitive Hearing*, because he's spent most of his life in the woods hunting for game, and *Phobia*. He applies his phobia to melee combat; Dexter hates to get in close combat more than anything else. Ken decides this aversion comes from an incident with a wild boar.

Ken tries to take on an additional Hatred disadvantage against Blackwolf. The gamemaster wisely declines.

Ken chooses the four-point intensity for his Hatred, and gets another four CGP for his Sensitive Hearing. He also chooses the seven-point (hysteria) level of Phobia against melee combat. The gamemaster awards him an extra CGP for choosing a tough phobia. Thus, Dexter gets sixteen CGP for his disadvantages. Subtracting the fifteen CGP from the attribute deficit, Ken has one CGP left over.

Step 5: Determine Your Skills

Looking at Dexter's statistics, we find that he has a base chance of four with perception, dexterity, and constitution skills, and a base chance of three everywhere else.

Given Dexter's history, the backgrounds of hunter and spy seem most appropriate, because Dexter worked as a hunter for a long time, then became a guerrilla, which would be pretty much like the spy background. Ken opts to take a secondary skill set from hunter and a tertiary skill set from the spy background. As a hunter, Dexter has a choice between mimicry and stamina. He takes mimicry. Similarly, as a spy, he has a choice between filch and bribery, and takes filch. Dexter gets experience in archery, tracking, silence, and concealment from each background, and these bonuses compound. Ken must also specify where he has additional skill in area lore. He chooses the southern border of East Elfland, giving him some knowledge of the area between his homeland and Scorch.

Ken adds the experience bonuses from his backgrounds to his base chance for each skill (as modified by the skill's complexity). When Ken is finished, his character sheet looks like the one shown on the next page.

Step 6: Anything Else?

Ken records his common skills. His native language (Elvan) starts out equal to his intelligence plus three, or fourteen. As a hunter, he didn't really have a home town, but instead spent his time wandering the countryside. As such, he gets area lore for his home country (East Elfland) at two thirds his intelligence, or eight.

Ken has one CGP left over. He spends this on his swimming skill. Then he spends forty-eight gold pieces buying a round wood shield, a shortsword, and a short bow, discusses how his character and those of the other players came to meet, and he's ready to go.

Ralph Bakshi's WIZARDS

The Role-Playing Game

Primary Attributes

Strength (4 COF) 9
Intelligence (6 COF) 11
Dexterity (6 COF) 15
Charisma (6 COF) 10
Perception (6 COF) 15
Constitution (4 COF) 13
Size (6 COF) 3
Will Power (6 COF) 10

Secondary Attributes

Might ((STR + SIZ)/2) 8
Damage Bonus (SPECIAL) +0
Spirit ((WIF + DEX)/2) 11
Movement Rate ((SIZ + DEX)/2) 11
Reaction Speed ((DEX + CON)/2) 15
Recovery ((CON + WIF)/2) 12
Shock Points (CON + WIF + SIZ) 30
Hit Points ((CON + SIZ)/2) 10
Luck Points (SPECIAL) 3

Player Name: Ken
Character Name: Dexter
Race: Brown Elf Sex: M
Age: 27 Ht: 4'0" Wt: 70 lb
Finances: 2
Residence: not any more

Advantages, Disadvantages, and
Other Notes:

Hate mutants: roll WP
or get hot-headed

Sensitive Hearing: roll WP
if makes -1 to skills
if fail: stun 1 CT

Phobia vs. Melee: roll WP-5
or run away

Combat Section

Hit Points: 10
Shock Points: 30
Spirit Points: 11
Luck Points: 3 MR: 11

Armor: HP / SP Enc:
Dodge Skill: 4 Bonus: 0

Melee Weapon: Shortsword
Init: 16 Skill: 4 Dam: 4D-2

Melee Weapon: Brawling
Init: 15 Skill: 5 Dam: 2D-1

Missile Weapon: Short Bow
Range, S: 6 M: 15 L: 30 E: 60
Init: 15 Skill: 9 Dam: 3D

Missile Weapon:
Range, S: M: L: E:
Init: Skill: Dam:

Parry Item: Round Wood Shield
Skill: 4 stops: 1 HP / 10 SP

Will Power Skills (base: 3)

Magic (i) 0
Resistance (d) 2
..... ()

Intelligence Skills (base: 3)

Alchemy (i) 0
Ancient Lore (i) 0
Area Lore (N): S. East Elf 5
Area Lore (N): East Elf 3
..... Lore (N):
City Lore (N):
City Lore (N):
Concealment (N) 6
Deduction (N) 3
First Aid (N) 3
Gambling (N): 3
Herbalism (d) 2
Instruction (N) 3
Linguist (d): Elvan 13
Linguist (d):
Linguist (d):
Sapper (d) 2
Survival (N) 5
Tactics (N) 3
Technomancy (i) 0
Torture (N) 3
Trapping (N) 3
..... ()
..... ()

Constitution Skills (base: 4)

Stamina (N) 4
..... ()

Perception Skills (base: 4)

Alertness (N) 7
Chirurgy (d) 3
Empathy (N) 4
Husbandry (N) 4
Jewelling (d) 3
Mimicry (d) 5
Navigation (d) 3
Search (N) 6
Tracking (N) 8
..... ()

Charisma Skills (base: 3)

Bard (N): 3
Bribery (N) 3
Disguise (d) 2
Fast Talk (E) 4
Guile (N) 3
Interrogation (N) 3
Leadership (d) 2
Oratory (N) 3
Seduction (N) 3
Social (N) 3
Stall (E) 4
Trade (N) 3
..... ()

Strength Skills (base: 3)

Blacksmith (N) 3
Strength Feat (i) 0
..... ()

Dexterity Skills (base: 4)

Archery (N): Longbow 9
Archery (N):
Carpentry (N) 4
Climbing (E) 6
Dodge (N) 4
Escape (i) 0
Filch (N) 5
Lock Pick (i) 2
Melee (S): Brawling 5
Melee (M): Shortsword 4
Parry (M): Shield 4
Pick Pocket (d) 3
Quick Draw (d) 3
Riding (N) 4
Silence (N) 10
Small Arms () :
Small Arms () :
Small Arms () :
Swimming (E) 6
Throwing (N):
Tumbling (d) 3
Vehicle (d):
..... ()
..... ()

Example of Play

To give you an idea of how the play of the game goes, here's a sample of a *Wizards* game in play. The gamemaster is Ed, and his dialog will be labeled 'GM'. The players are Eric, Diane, and Kyle. Eric is playing an energetic elf warrior who tends to act first and contemplate later. Diane is playing a coy elfling, who's gifted in social skills. Kyle's character is wood fairy who has spent more time in the wilds than in any city.

Earlier in the adventure, the characters ambushed a courier and stole some important papers. While trying to escape from Scorch with the information, they were spotted by one of Blackwolf's patrols. The characters have been pursued for the past few hours by the mutants, but they still hope to escape.

- GM: (rolls a die) You can still hear the sound of pursuit behind you.
- Diane: They're out of sight, right?
- GM: Are you stopping to look?
- Diane: No, I look over my shoulder while I run.
- GM: Yes, they're out of sight, but you can still hear them shouting through the parched and twisted trees.
- Kyle: They're tracking us. They might have a trained salamander or something. Is there any hard rock nearby? Any sound of rushing water?
- GM: No, the ground is relatively soft and sandy, and there's no running water to be heard in this radioactive waste.
- Diane: So much for covering our tracks. It's only a matter of time before we run into another patrol.
- Eric: You're right. Let's ambush them!
- Kyle: Good idea. You do that, let me know how it turns out. Personally, I keep running - er, flying.
- Diane: So do I.
- Eric: (sighs) Me, too.
- GM: It's getting hot, now that it's getting later in the morning. The heat shimmers over the reddish sand, and each breath starts to hurt your lungs. You also come across a rutted road, which runs from left to right. It's hard, dry and parched, like mud that's been baking for a thousand years.

Kyle: Quick, glance in each direction.

GM: To the left, the road runs through the dead forest for quite a ways. To the right, it makes a left turn after about fifty yards. Awareness rolls, everyone.

Kyle: Made it!

GM: You can barely see an old house just around the bend in the road.

Eric: Let's hold up in there. If they come after us, we'll be able to ambush them inside the house. Agreed?

All: Right!

GM: You get to the front of the house. The way it's been weathered, it's difficult to tell if it's been used recently. There's a weak-looking door and two windows in front, and three windows across the second floor. There's also a chimney in the roof.

Kyle: I look for tracks on the ground near the door.

Diane: I peek in one of the windows.

Eric: I pull my sword and walk in the front door.

Kyle: Eric, wait!

Eric: Nah.

GM: You walk in, and immediately discover that it's occupied. A mutant stands before you, evidently quite startled by your presence.

Eric: I strike the mutant down! (rolls die) I hit! (rolls dice) Here's the damage.

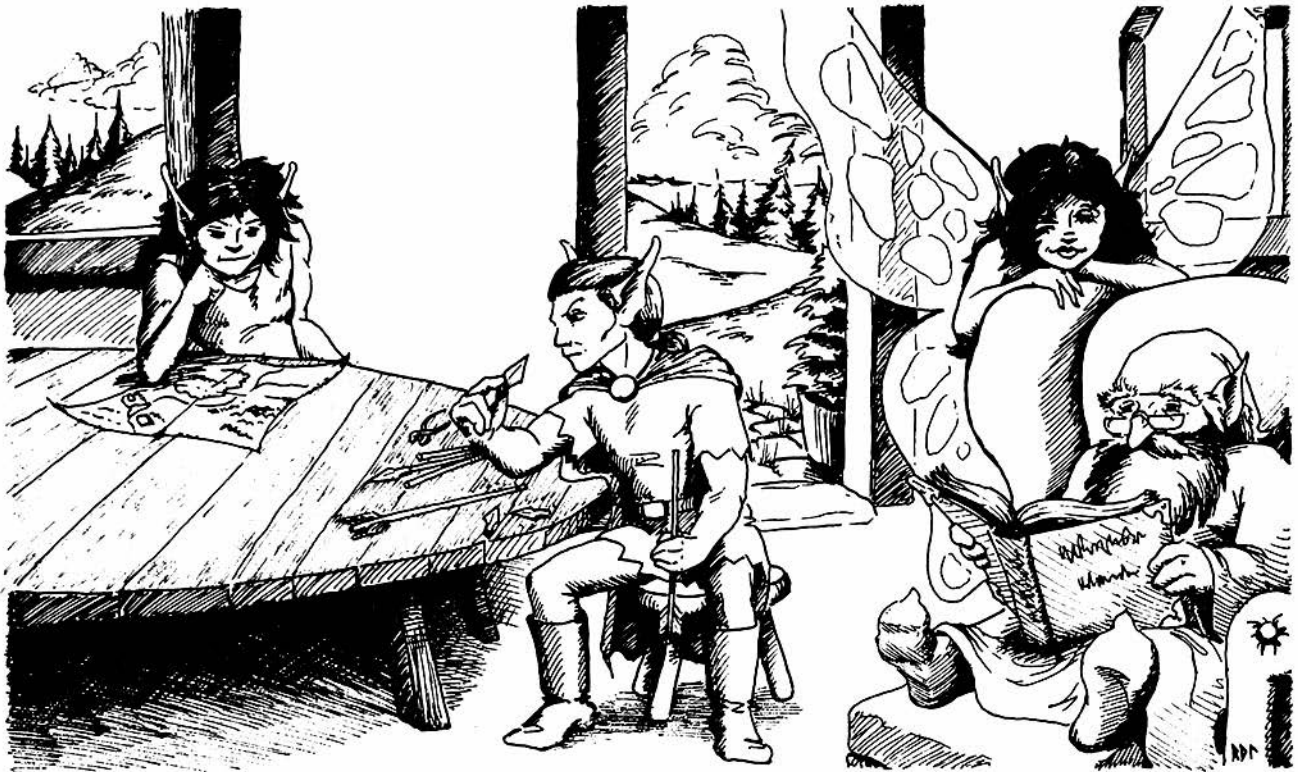
GM: Ooh, so much for that old man. You're standing in the foyer. At your feet is an old mutant. You've hurt him bad, but he's still breathing. Judging by his attire, he seems to be some sort of innkeeper. You can see a large, open kitchen to the left, and to the right is a relatively decent sitting room.

Kyle: Eric, will you slow down? We're in enough trouble as it is without you hacking up civilians!

Eric: The mutants are already going to kill us. How much worse can it get?

Diane: Good point. You two take the guy upstairs. See what you can do for him, but be ready for action. I'll try to make myself up to look like a mutant innkeeper's maid.

Will Diane's ruse work? Or will there be a battle in the upper rooms of the inn? The players themselves hold the answer.



The Basics

Outside of normal everyday tasks like walking and breathing, a character will interact with the world of *Wizards* using his skills. These are unusual or advanced abilities in which the character has received some training and practice.

Using Skills and Attributes

Most of the time, a character will be able to accomplish whatever the player wants. Simple tasks like eating, talking to other player-characters, and walking and chewing gum at the same time can be done automatically. At other times, the characters will attempt tasks which are tricky or difficult, and they will be uncertain of their success. At these times, the characters will use their skills or attributes.

Most of the tasks a character will undertake will be covered by one of the skills listed on the character sheet. Fighting, speech-making, tracking, and others are all

covered by specific skills (details starting on page 36). At other times there will be no obvious skill for a certain task, and the player will have to rely on the character's attributes, representing natural ability.

For example, Elinore walks into her bedroom. Unknown to her, there has been a thief in her room, and he rifled through her jewelry. The gamemaster needs to check to see if Elinore notices that anything is amiss. Noticing unusual items falls under the skill of alertness, so the gamemaster has Elinore's player make an alertness check. She succeeds, and notices that her jewelry box has been moved, and one drawer left slightly open. Elinore opens her jewelry box to check to see if her prize jade earrings are still there. They aren't! She remembers that at a recent feast, another elfling really wanted her to sell those earrings; maybe this elfling is the person behind the theft. Unfortunately, Elinore's player can't remember the elfling's name. The gamemaster decides that perhaps Elinore could remember the name, since she talked with the elfling for a good while at the feast. Since remembering is not covered by a specific skill, the gamemaster has Elinore's player make a check against her intelligence attribute.

Simple Rolls

Most of the time when a character attempts some unusual feat, the player will make a simple skill check. To do this, the player simply rolls a twenty-sided die and compares the die roll to the character's skill. If the die roll is less than or equal to the character's skill, the character succeeds in whatever was being attempted. Conversely, if the die roll is greater than the character's skill, the attempt fails.

Interpreting the Roll

Normally, a skill check is only needed to resolve a simple yes/no question. For example, consider the skill of dodging. When a giant boulder is doing its best to fall on a character, the player only wants to know whether or not the character gets out of the way. No one is concerned with how well the character gets out of the way, nor how gracefully. And, at the same time, if the character fails to get out of the way, no one will be particularly concerned with how poorly the character dodged; no sense in dishonoring the dead.

On the other hand, the results of a task may require some interpretation, and the magnitude of success may have important ramifications. One such situation would be if a character used the skill of jewelling to fashion a gift for a foreign queen, the player might want to know exactly how nice of a necklace the character creates. An easy way to determine the quality of this is to check by how much the character made the roll. The greater the difference, the better the result. The gamemaster's decision in these cases is final.

Bonuses and Penalties

During the course of an adventure, the characters will be dealing with all sorts of difficult situations requiring them to use their skills. At some times, the tasks before the party will be either more difficult or much simpler than normal. At these times, the gamemaster may assess bonuses or penalties to the characters' skills.

As an example, suppose Weehawk is endeavoring to get inside a fortress in Scorch to spy on the goblins inside. Weehawk decides to try to bypass the front door of the fort and slip in through a window in the side wall. The gamemaster decrees that this will require two climbing rolls; one to climb up the steep stone embankment of the fort (a dried-up moat), and another to climb ten feet up the stone walls to the window.

The stone embankment has a slope to it, however slight, and is roughly-hewn, providing a lot of good handholds. The gamemaster decides that the ease of climbing the embankment gives Weehawk a +4 to his skill. Similarly, the fortress walls are made of carefully-laid masonry, and there are no good handholds. The gamemaster assesses a

-1 penalty to Weehawk's skill while climbing the wall. (Had the fortress wall been made of smooth brickwork, the penalty would have been more extreme.)

Weehawk's climbing skill is 9, so his effective skill numbers are 13 while climbing the stone embankment and 8 while climbing the wall.

A sample bonus and penalty are listed for each skill, however, do not let yourself get bogged down in details. Excessive details slow the game down, so here's a quick chart for fast modifiers.

Bonus	Description
+10 to +20	Automatic: running through a low door way without bonking your head
+5 to +9	Simple: sneaking up on someone who's kissing a hooker
+1 to +4	Basic: leaping over a largish boulder while fleeing a pit roach
-1 to -2	Unusual: making a jump with a sprained ankle
-3 to -5	Involved: giving a speech while seriously injured
-6 to -9	Difficult: picking a lock with your off hand
-10 to -14	Rough: talking your way out of a tax audit
-15 to -20	Impossible: climbing a sheer greased steel wall in the rain

Zero Chance of Success

If, due to a variety of modifiers, a character's chance of succeeding at a particular skill gets reduced to zero (or even negative numbers), the character can still succeed on a roll of '1'. In these cases, the ace rule (below) does not apply. However, if the gamemaster feels there is literally *no chance of success whatsoever* (the PC wants to leap across a canyon), he can rule that the PC automatically fails.

The Ace: an Amazing Success

If, when using a skill or attribute, a player rolls a 1 with the die, his character scores an ace. The character succeeds at whatever he was trying to accomplish. In addition, the character gets some sort of additional bonus for a job well done. This bonus shouldn't be great, but should enhance the character's success or have a positive impact on future rolls.

For example, Elinore is trying to locate an herbalist to provide an antidote to a poison dart that struck her in a dark alley. It is after midnight. Fortunately, Elinore is in Montagar, and can use her level 14 city lore skill. Elinore's player rolls a 1. Elinore remembers an herbalist's next door to a bakery she used to frequent. She staggers down the street and finds the shop, hoping that she'll still be alive when the herbalist returns in the

morning. But, thanks to Elinore's ace, the herbalist has been working late, and despite the late hour, he is just leaving the store. He quickly prepares Elinore a potion.

The Blunder: a Horrible Failure

If, when using a skill or attribute, a player rolls a 20 with the die, his character scores a blunder. The character fails at whatever he was trying to accomplish, regardless of simplicity or bonuses. In addition, the character causes some sort of additional problem from a thoroughly botched job. This accident shouldn't be great, but should worsen the character's failure or have a negative impact on future rolls.

For example, Dexter is balancing carefully along the edge of a steeply-sloped roof of an evil priest's monastery. The gamemaster has Dexter's player roll against his dexterity, but gives him a +4 because the ornamental edging on the roof provides a little more security. Dexter's player rolls a 20 and slips. The gamemaster could have Dexter impale himself on one of the ornamental spikes as he falls, but considers that too cruel a fate. Instead, he has Dexter's player roll again on dexterity to catch the edge of the roof. Dexter does. But, as he critically failed his balancing act, the gamemaster rules that one of Dexter's feet breaks a window pane as he dangles from the edge of the roof. Lights go on in the monastery.

Blunders notwithstanding, if the gamemaster feels the PC's preparations and chance of success are so great that failure is impossible, he can rule that the character automatically succeeds.

Opposed Rolls

Every so often, two characters will want to use their skills or attributes against each other. Simple skill or attribute rolls will not easily solve this problem. This is where opposed rolls come into play.

To make an opposed roll, each character makes a simple skill check against their appropriate skill or attribute. Each then subtracts their die roll from their skill number to determine by how much each character made (or missed) the roll. If the character missed the roll, this result will be negative. Whichever character has the larger score wins the contest.

For example, consider two elves, Weehawk and Hartmoon, boasting their machismo in a bar somewhere in Montagar. They share a laugh at each other's bragging, and decide to settle the matter by arm wrestling. They sit down across a table from each other and grasp each other's thumbs. The opposed contest begins.

Since arm wrestling is a contest of brute force only, each contestant will use his strength attribute. Weehawk has been drinking heavily all evening, so the gamemaster decrees that his strength is reduced by one.

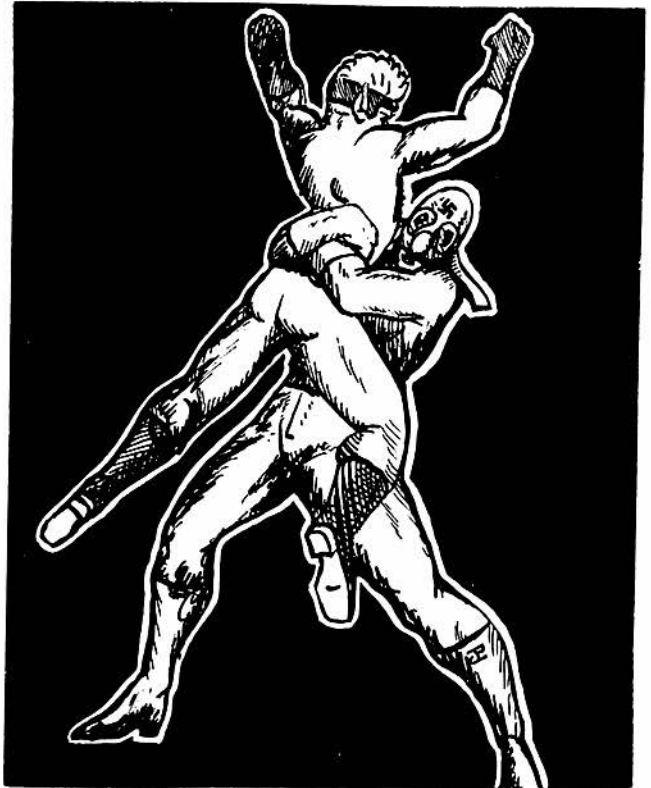
Hartmoon has a strength of 11, and his player rolls a 13. Bad news. Apparently Hartmoon has been somewhat affected by his drinking, too. Hartmoon's final score is a whopping -2 (attribute of 11 less the failed roll of 13). Hartmoon's player groans.

Weehawk has a strength of 13, which has been reduced to 12 by his excessive socializing. Weehawk's player grins, rolls the die... a 17! Weehawk's score is an abysmal -5. Hartmoon's score of -2 is better than Weehawk's -5, so Hartmoon wins the contest.

During an opposed roll, if one character rolls an ace or a blunder, that character automatically wins or loses, respectively, regardless of the die roll differential. If both sides roll aces or blunders, figure results normally.

As another example, Dexter the Elf is trying to slip past some alert mutants guarding a courtyard deep inside a castle in the land of Scorch. The guards have an alertness skill of 15, and the gamemaster rolls a 2 for them. This gives the guards a success differential of 13 (skill of 15 minus his die roll of 2).

Poor Dexter, on the other hand, has a silence skill of 12. There is no way that he can roll better than the mutants from a straight difference standpoint. Dexter's player rolls his die... a 1! Dexter only has a success differential of 11 (skill 12 minus his roll of 1), which is less than the mutants' differential of 13. However, Dexter's ace overcomes the mutants' alertness, and he slips silent as a shadow through the brush to the castle wall, and begins crawling his way up the trellis.



Skill Descriptions

Wizards skills are described below, listed alphabetically under the controlling attribute. Each skill listing includes a description of its uses, results for successful and unsuccessful attempts, and its complexity level. Also included are sample modifiers for various situations; one positive and one negative. These modifiers are not set in stone; change them if it suits the scenario or the plot.

For example, Dexter, disguised in a gas mask, is trying to slip past some guards to get into a private party at Caiaphas' mansion in Scotch. He decides to try to fast talk his way inside. The description of the fast talk skill includes a -4 modifier if the target has strict orders to prevent the action the fast talker is trying to accomplish, which in this case is gaining admission without an invitation. Unknown to Dexter, the party is actually a war council, and the mutant guards don't simply have strict orders to prevent gate-crashers, they've been told explicitly by Caiaphas himself that they'll be tortured to death and condemned to Hell if anyone slips in uninvited. The gamemaster applies a -8 modifier to Dexter's fast talk skill, bringing it from a 12 to a 4. Dexter's player rolls a 6 and fails. The mutant Nazis pull their submachine guns and warn Dexter to leave the property immediately.



Charisma Skills

Charisma skills all relate to one's dealings with other intelligent beings, usually in the form of obtaining something from them. Note that these skills are only used in dealings with non-player characters; players aren't allowed to make a roll against their guile skill to force another player's character to believe a lie.

Bard

Avatar: "Give us a song, Elinore."

Elinore: "I don't want to."

Avatar: "But that's why we brought you. C'mon."

With the joyously-received death of television and top-40 radio, people have turned once again to traditional styles of entertainment; singers, poets, and other histrionic artists. These entertainers are carefree people, and their services are welcomed everywhere. There are bards even in the land of Scotch, although these tend to be of a darker ilk than their kin in the good lands, and their messages more sinister. Each player should choose a medium for their performing skill. Common media include musicians, poets, dancers, jugglers, and fools.

Players with bard skills can perform sidewalk vignettes to earn enough to buy a little bread and maybe rent a hayloft for a night. Bards must make a skill roll when they attempt a difficult piece, or perform in front of important NPCs. 'Important' in this case means having influence on the plot of the adventure. Players must also make a skill check to be allowed entrance as performers into an area where they would not otherwise be allowed to visit.

Successful use of this skill will entrance the audience, pushing their mood in the direction the performer desires. The performer will command at least some respect from the crowd, and the audience may present the artist with gifts. An ace merits a standing ovation, turns the artist into somewhat of an instant hero, and the character will be the center of attention for at least the evening. This may in turn lead to uncomfortable levels of attention from rich old patrons, single members of the opposite sex, and groupies who will not let the performer have a moment's rest or privacy, but such is the price of fame.

Failed rolls do not indicate a truly bad performance, but simply one that failed to inspire the audience. The performer will have impressed the audience as nothing more than a moderately talented, aspiring buffoon. A blunder will result in the performer beating a hasty retreat from the stage accompanied by flying vegetables, much to the amusement of the children.

Complexity: normal

Modifiers:

+1 if the audience is well-fed and supplied with drinks

-1 to -10 if performing a particularly difficult piece

Bribery

Larry: "Master loves Larry. Master feeds Larry."

In every society there are those for whom life holds no greater joy than money. And, since the return of organized social systems, many of these people have flocked into the government or the gendarmerie. In some areas, roving bands of armed and empowered bullies roam the countryside at will, and the value of a law-abiding and respectful citizen has been eclipsed, unofficially, by that of a citizen with cold hard cash and the willingness to part with it.

Bribery can be used to achieve a great number of ends in the world of *Wizards*. Guards, officials, and constabulary everywhere will gladly overlook all sorts of irregularities in the pursuit of the almighty gold piece. Bribery can also be used to buy your way out of difficulties with barbarians and highwaymen, or to buy your way into difficulties with ladies of the evening.

The big drawback to the skill is that it requires some sort of prop to work; something of value, at least to the recipient. The most common prop is, of course, gold. Other possibilities include food, fine cloth or other trade goods, weapons, knowledge, or even future services or considerations. This last works best when accompanied by some sort of official document.

Successful rolls indicate that the target accepts the bribe and yields to the player's wishes. An ace more or less permanently ingratiates the target to the character, and may result in further assistance, either immediately or later. Failure will set the target against the characters, and the target will begin preparing to drive the characters off. A blunder indicates that the characters have encountered one of the rare few who value integrity above riches, and the target will react immediately with hostile, although not necessarily violent, action.

Complexity: normal

Modifiers:

+1 if the target cannot get caught supplying aid

-10 if raising the bribe after an initial failure

Disguise

Weehawk: "We'll walk right up the road and no one will expect it. We'll act like slaves."

This allows a character to change his appearance, which in these days of distrust and infighting may often be required. The character may accomplish this through the use of makeup, hair pieces, etc. It is also possible for a character to change his appearance with a simple change of clothing and/or mannerisms, for example stooping to appear smaller, or walking with a limp.

Disguise may be used to appear as anything else of reasonably similar size and shape, and to be treated as such. Characters can use disguise to appear as natives in

a foreign town, feign literacy, hide in restrooms intended for the opposite sex, or pass themselves off as priests.

Successful rolls indicate that the character is considered to be what he is portraying, be it a leper or a socialite, although usually the character must still deal with the stigma of being a stranger. An ace allows the character virtually unlimited freedom to act in persona. Failure will raise unwanted curiosity, and anyone who sees the character will point him out to anyone who asks after him. A blunder causes a witness to consider the character to be an assassin, a thief, or some other undesirable, and to take appropriate action.

Complexity: difficult

Modifiers:

+1 if subject only to cursory examination

-3 if trying to conceal elfling wings

Fast Talk

Elinore: "I think it would be better if you released me and we all ran away."

This allows a character to talk their way out of a mess (or into one). Fast talk is a verbal barrage intended to cause the target to hesitate long enough for the character to achieve what he wants. The target of a fast talk will rapidly recover from his indecision, and will resent having been buffaloeed into inactivity. Because of this, the character must act quickly after successfully fast talking someone.

Successful rolls will allow the character to quickly accomplish his ends, and will prevent the target from taking any immediate action. Aces so bewilder the target that it will take a few hours for him to figure out exactly what went wrong. Failures cause the target to become immediately hostile, and blunders cause the target to immediately react violently, perhaps attacking the character as a perceived threat.

Complexity: easy

Modifiers:

+1 if the target is tired or is very busy

-4 if the target has strict orders to prevent the action

Guile

Max: "There you go again, stepping on my lines, raining on my parade, costing me medals! Oh damn!"

Gun: Blam!

Max: "Oh. Oh, Fritz? Fritz, get up for God's sake! Get up! *They've killed Fritz!*"

An unfortunately common skill, especially in the bazaars, guile is skill at dishonesty. Use of this skill allows a character to take advantage of a situation by the use of unethical actions. Guile covers all sorts of dissimulation,

from cheating at cards to telling convincing lies, to selling junk as rare collector's items, to convincing someone that a certain action really is in his best interests. If the action involves the words 'trust me,' then it's covered by guile.

Success with guile allows the character to pull over whatever caper he is attempting, and the target will go along with it. An ace indicates that the character has located a substantial gullibility weakness in the target, and affords the character a +2 modifier on all subsequent rolls with the target. Failure causes the target to detect the misinformation, and to regard the character as an untrustworthy slime to be avoided. This gives a -2 on all future rolls with this NPC. Blunders cause the victim to disbelieve anything the character says. The character can convince the target of nothing, and if he keeps badgering the target, expect problems.

Complexity: normal

Modifiers:

+1 if the target has an perception of 6 or less

-3 if the action requires substantial gullibility

Interrogation

Elinore: "If he's looking for answers from that assassin, my father's sword can get it quicker than brain-reading."

This is the ability to extract information from unwilling subjects by use of logical maneuvering, verbal trickery, distracting questions, badgering, and lots of analytical perception. It is entirely different from torture (page 49), which is extracting information from victims through the creative application of pain. While most commonly used to get information from a prisoner, interrogation may also be used to pick up vital clues from people in normal social situations. For example, characters can use interrogation to pump fellow tavern patrons for details about certain rumors, the biographical details of a noble, or the latest news from Scorch.

For amiable interrogations, such as those occurring in a tavern or the streets, simply have the characters make one roll for each question they want to ask. Each success answers one question, failures indicate that the information is not known to the target, or that the target is unwilling to reveal it. Aces provide detailed answers, and blunders provide incorrect data. Note that when dealing with important information, the gamemasters should make all rolls for the players, in case there is a blunder.

To interrogate an unwilling subject, the characters make opposed rolls for each question. The interrogating characters roll against their interrogation skill, but the victim rolls against guile. Again, the gamemaster should make the victim's rolls in secret. If the victim wins the opposed skill roll, he tells the interrogators a lie, otherwise he tells them the truth.

Complexity: normal

Modifiers:

+1 if interrogation is lengthy

-1 each if an unwilling victim's will power, intelligence, or perception is higher than the interrogator's

Leadership

Narrator: "They could easily have won, but they lacked the motivation and inspiration."

This is the ability to coordinate a group in a dangerous or stressful situation, and to inspire high morale and enthusiasm in the face of adversity. Holding rank in the military, gendarmerie, or similar organizations requires some skill at leadership, although with the quality of personnel since the assassinations started, even this has come into question.

Leadership can be used to organize villagers to reinforce a dike in the pouring rain, to get a city council to provide supplies for selfless adventurers, or to get a squad of archers to infiltrate mutant lines. If a group has to be convinced to do something that is not of immediate or personal benefit, leadership is required.

Successful rolls influence the group to complete the task at hand to the best of their abilities. Aces forge the group into an efficient unit effective beyond normal measures. Failure will result in poor morale or an incomplete job, while a blunder leads to desertions, abysmal performance, or panic in the face of increased adversity.

Complexity: difficult

Modifiers:

+1 if the leader is known to most of the followers

-2 if the leader is of a different species

Oratory

Blackwolf: "Brother, there is no need for me to destroy you. Surrender! Surrender your world!"

Avatar: "You always did need an audience, you sap."

This is the skill of public speaking. It relies heavily on emotional appeals, rhetoric and inflammatory speech, and mob psychology. It is useful in swaying public opinion over to the speaker's point of view. It differs from leadership in that leadership organizes groups into a functioning team, while oratory incites them to mob action and reaction.

Oratory is used primarily to arouse someone to respond to a threat, or to incite or quell riots. Successful use of oratory arouses in the audience the emotions the speaker desires, while failure engenders merely apathy. Blunders can lead to a nasty mob scene, with the audience taking up arms against the speaker. An ace can make the speaker an instant popular hero, riding a ground swell of support from the audience and all their friends.



Oratory can also be used against single people or small groups, when the speaker is attempting to incite an emotional reaction in them.

Complexity: normal

Modifiers:

+1 if the audience is restless or just suffered a setback

-1 per point the character's language skill is below 10

Seduction

Elinore: "You're getting older, and much bolder."

Another gubernatorial favorite, seduction is the art of getting someone into bed. Once bedded, the target can potentially be blackmailed, or perhaps the seducer just wants to enjoy the situation for its own sake.

Seduction can take place anywhere, using a combination of body language, glances, and double entendres. Success woos the target into bed, with an ace garnering the seducer yet another clingy lover. Failure may cause the target to view the seducer as a 'dirty old man,' while a blunder always results in a vicious slap in the face and other graceless embarrassments... even in public.

Complexity: normal

Modifiers:

+3 if the target has an appropriate philia disadvantage

-3 if the target is of a slightly different race (e.g., elves and dwarves)

Social

Sean: "Please accept our apologies for the behavior of some of our more carefree brothers... We have prepared a feast to welcome you to our humble domain."

This is the skill used for mixing with royalty and the upper classes of society. Social skill includes experience and knowledge of customs, pleasantries, etiquette, and the unspoken pecking order.

Characters can also use social skill to gain entrance to an exclusive restaurant or park. Social skill must also be checked when a character is acting as an emissary or diplomat. And, at large gatherings, use of social can allow a character to politely break in on a conversational circle, or to pull someone subtly out of the way for a little private conversation.

Social skill can also be used to mix with the lower classes as one of their own, as often the simple field or tavern workers will not trust those of the upper classes. Normally, however, characters will be rough-and-tumble enough to earn the common folks' trust without putting on airs.

A successful social roll gives the character a bonus with further dealings with the target. Likewise, a failure will cause the character to be slightly excluded as a boorish lout, and will yield a small penalty on further interactions. An ace allows the character to so perfectly manipulate the situation that no one is the wiser, while a blunder means the character made some severe faux pas and must pay the price.

Complexity: normal

Modifiers:

+1 per point the character's linguist skill is above 15

-1 per point the character's linguist skill is below 10

Stall

1st Priest: "Patience. We must first observe sundown, and pray."

2nd Priest: (nods vigorously)

Stalling is the art of not doing something. It is a favorite skill among bureaucrats as well as anyone asked to risk personal injury. Stalling uses a barrage of excuses, admissions of incompetence or powerlessness, and redirections of responsibility to counter every argument made. The goal of stalling is to so fluster the petitioner that he'll give up or go somewhere else.

Stall can also be used to hedge and fudge answers and information when being questioned. A successful stall roll will allow a character to appear to reply to a question without actually providing an answer. This is especially common during election years.

The disadvantage of stall is that it annoys the target. While this may not be of particular concern if the target will never be seen again, the staller can pretty well forget about ever getting a favor from the target.

Successful rolls mean the target gives up in exasperation, with aces indicating that the target genuinely believes the staller can't help in any way. Failure leads to ruffled feathers, and the target will either apply more pressure or switch tactics. Blunder causes the target to take immediate and hostile action.

Complexity: easy

Modifiers:

+1 if the staller is operating in his own office, house, or location of authority

-1 if the target is under deadline pressure

Trade

Larry: "Psst! Herr General! Wanna buy an elf hat? Elf beard? Souvenirs for sale, precious souvenirs for sale. Get them while they're still hot."

This is the skill of all honest merchants (dishonest ones use guile). With trade, a character can obtain quality items at a reasonable price, and can sell items in his possession at market rates. While trade allows one to drive a hard bargain, it will not allow a character to charge exorbitant amounts for cheap junk (again, that's considered guile).

Trade does not give the character much knowledge about connoisseur pieces, like fine jewelry, art, or imported vases. Such knowledge requires a separate skill (see jewellery, page 51). However, trade skill can be used to locate rare and unusual items.

Most trade in Halcionia is done using the barter system. Nevertheless, it's easiest to evaluate one's bartering successes by attaching prices in gold pieces to each item a character is trading.

For competitive bargaining, have the merchants make an opposed roll using their trade skill. Adjust the price of the item by 5% per point of difference.

For example, Dexter has a captured luger that he's trying to sell at the market. It is damaged, so the gamemaster assigns it a value of 150 gold. The merchant has a trade skill of 11 and rolls a 9, making his roll by two points. Dexter, with a trade of 3, rolls a 4 missing his roll by one point. The merchant's two points minus Dexter's negative one (he failed his roll) leads to a three point difference, so the merchant purchases the luger for 15% less than the market price, or 128 gold.

Complexity: normal

Modifiers:

+1 if the target has intelligence 9 or less

-5 or more if dealing with rare art

Constitution Skills

There is one constitution skill, used to outlast others.

Stamina

Hartmoon: "Weehawk, can't we stay here for the night?"

Weehawk: "No."

Hartmoon: "Just for a few hours' rest..."

Stamina is the ability to endure physical privations for periods longer than normal. Royal messengers, who must run or ride for days at a time, have this skill, as do some prostitutes. Characters with stamina skill can pursue or evade the enemy for longer periods and be in better condition when battle is finally met.

Successful stamina rolls avoid the shock point loss for sprinting or forced marching. An ace avoids the loss and may also yield increased speed. Failure means the character loses the shock points per normal, while a blunder causes the character to lose double shock points and some speed due to cramps, dehydration, or a twisted ankle.

Complexity: normal

Modifiers:

+1 if well-supplied with good rations

-1 per hit point of damage

Dexterity Skills

Dexterity skills involve manipulation, whether it be the control of a vehicle, the control of one's body while ascending a sheer wall, or the control of a sword while endeavoring to explore the innermost recesses of a mutant's skull. All combat skills are covered by dexterity. These skills are further explained in Combat, page 65.

Archery

Alfie: "They always give up and run with our arrows chasing them all the way home."

Archery is the ability to fire weapons which hurl arrows at a target. This is also used to repair a malfunctioning bow, for example a bow that has a broken string. When a character chooses the archery skill, he must specialize in a certain type of bow. This bow can be fired at the character's skill level, and all other types of bows may be fired at one-half the character's skill. The bows which a character may choose for specialization are:

Crossbow	any transverse triggered bow
Foot Bow (D)	the large siege bow
Cavalry Bow (D)	any bow fired from a mount
Longbow	any standard bow

Complexity: normal, unless marked difficult

Modifiers: see Combat, page 65

Carpentry

Alfie: "Well, that shield may look mighty fine, guv'nor, but don't count on it stopping any goblin bullets."

A character with this skill can manufacture weapons, shields, furniture, and other objects from wood. These products may also use some small portion of other materials, such as bowstring, metal studs, mother-of-pearl inlay, etc., but the primary component must be wood.

Carpentry can also be used to investigate chests, boxes, thrones, houses, or other wooden objects to discern the durability of their construction, and whether or not there are any secret compartments built in.

Success means the character completes the project and it will function as desired. Note that any carpentry project will take some time; the amount of time required is up to the gamemaster. Failure means the completed item will not function as anticipated, or will collapse rapidly under use. An ace results in a creation which is better than anticipated, either more attractive, stronger, more durable, or whatever. Blunders, on the other hand, result in a complete loss of time, money, and materials.

Complexity: normal

Modifiers:

+2 if item is of simple construction (simple chest, spear)

-2 if item is of complex construction (ornate jewelry box, large crossbow)

Climbing

Weehawk: "Well, Peace, I don't see any other way out of this roach pit."

Wizards being a fantasy role-playing game, there will be many times that a character will find himself on the wrong side of a wall, needing to cross a bottomless chasm, or endeavoring to escape a technomage's tower after pilfering his crystal ball. Unless the character can fly, these activities will involve the skill of climbing.

Climbing allows a character to ascend or descend any surface that provides sufficient hand holds. A character can normally climb 1/2 his normal MR in feet per turn. Normally, a character should make one climbing roll for each twenty feet of ascent.

Successful rolls allow the character to achieve the goal in a normal amount of time. An ace allows the character to skip making the next roll, and also climb faster than normal. Failure means the character climbed part way, and then got stuck. The character must make another climbing roll to get back down gracefully. A character rolling a blunder falls from a point just short of his goal.

Complexity: easy

Modifiers:

+4 or more if the wall has vines or excellent handholds

-3 if in a hurry, climbing at his full MR in feet per turn

Dodge

(an example of a failed dodge roll)

Sean: "Assassins! Take the -"

A favorite of adventuring archaeologists everywhere, dodge is the skill of not being where you oughtn't. It is most useful in evading items like falling boulders, zip-gun arrows, rampaging tanks, and other ponderous objects. It is also useful in combat, where it can be used to avoid acupuncture by goblin pikes and to get out of the way before a grenade blows up. Full details on the combat usage of dodge can be found in **Combat**, page 65.

In non-combat situations, success means the character has safely avoided the obstacle, while a failure indicates the character takes normal damage from whatever he was trying to avoid. Aces and failures may be interpreted by the gamemaster to suit the dramatic possibilities of the moment.

Complexity: normal

Modifiers:

+1 if the object has been seen approaching for at least one combat turn

-1 if injured

Escape

Fritz: "Hey, good job, Max, now come here and untie me, will ya? Max? Hey, Max!"

Being held prisoner is a fact of life for most adventurers, as well as civilians who owe back taxes. At some point or other, rabid mutants or arrogant mountain fairies are going to tie the characters up with the intent of roasting them for dinner or something. This is where the skill of escape comes in handy.

Escape is the ability to control and contort your body, and to use the natural leverage of muscles and bones to achieve freedom against almost unsurpassable barriers. It covers not only wriggling one's way out of ropes and removing Chinese finger traps, but also writhing down narrow shafts or slithering through a small food slot at the bottom of a prison door.

Successful rolls free the character from his restraints, and aces achieve the freedom in record time. Failures have no effect, but blunders cause the player to actually worsen the situation, for example, getting stuck halfway through a small opening, or wriggling the ropes up about one's neck.

Complexity: impossible

Modifiers:

+1 for simple restraints (thin cords, granny knots)

-1 for well-made restraints (hanging by your feet)

Filch

Avatar: (rolls up sleeve) "I'm glad you changed your last name, you son of a bitch!" (draws gun from sleeve)

The filch skill is the ability to manipulate items faster than the human eye can follow. It requires manual dexterity, fluid motions, timing, and the ability to redirect someone's attention. Filch covers sleight-of-hand, simple tricks of illusion and misdirection, the infamous shell game, and palming items from tables and desktops. Filch does not cover theft of items from a person; for that, see the pick pocket skill, page 43.

A filch roll is not required when pilfering something on a desktop when no one else is around, or there's no chance of getting caught. On the other hand, a filch roll is necessary when a character is rummaging through chests, dressers, or whatever, and does not want to leave telltale marks of his presence.

Successful filching allows the character to snatch the item with no immediate suspicion. However, if the item is something the victim commonly uses, its absence will be noticed quickly, and suspicions may be raised then. (This is where a little guile comes in handy.) Failed filches mean the character attempts to snatch the item, but decides that it can't be done without getting caught (if the opponent makes an awareness roll, the character may be caught in a suspicious action). Aces completely obviate any suspicion, and if the item is not used frequently, it will not be missed for some time. Blunders cause the character to be caught red-handed.

Complexity: normal

Modifiers:

+2 if the person watching has perception of 5 or below

-2 if the item is directly in front of the person watching

Lock Pick

Boy King: "Counselor, do you hear something at the door?"

Counselor: "The door is locked, Majesty. Here, please sign this edict."

This is the ability to open locks without the proper key or combination, and usually without permission. This skill also covers opening items like window latches, etc. An attempt to open a lock requires 1 minute. If the lock picker succeeds in opening the lock, each point of difference between the character's skill and the die roll subtracts 5 seconds from the time required to open the lock. Aces always open the lock within five seconds. A vault, safe, or other challenging lock can take more time if the gamemaster requires. Failed rolls mean the character cannot pick the lock, and blunders jam the lock so that no one else can try.

If a lock has a trap or alarm attached, the character must make a separate trapping skill roll to disarm it.

Complexity: impossible

Modifiers:

+4 if the character has picked this lock before

-6 if in darkness

Melee

Elinore: "We'll cut their throats. Let them come."

This gives a character the ability to engage in various hand-to-hand techniques. The full explanation of how combat works is found in **Combat**, page 65.

When a player chooses a melee skill, he must select either an unarmed skill, a one-handed weapon skill, a two-handed weapon skill, or a special weapon skill. Players may use their specific skill at full value, and other skills in the same category at half value.

For example, Weehawk has a level 12 skill in melee: sword. A sword is a one-handed weapon, so Weehawk can use an axe, another one-handed weapon, at skill 6.

Unarmed Melee Skills

Brawling (E) unscientific head-bashing

Martial Arts trained unarmed combat to damage

Wrestling trained combat to pin and restrain

One-Handed Weapon Skills

Axe any axe or other hafted chopping weapon

Mace hammers and other crushing weapons

Spear any long hafted thrusting weapon

Sword broadswords and other bladed weapons

Two-Handed Weapon Skills

Claymore very large swords

Halberd very large axes

Maul very large clubs

Pike very long spears

Special Weapon Skills

Chain any fully-flexible weapon

Flail any hafted two-handed flexible weapon

Morningstar any hafted one-handed flexible weapon

Complexity: normal unless marked easy

Modifiers: see **Combat**, page 65

Parry

Weehawk: "You fight like a brain-damaged mud wump, mutant! Think you can touch me?"

This gives a character the ability to keep various hand-to-hand techniques from being used on him, thereby giving a character the chance to hit his opponent back. The full explanation of how combat works is found in **Combat**, on page 65.

When a player chooses a parry skill, he must select either weapon parry or a shield parry.

- Shield (E) using a shield to block a blow
- Weapon (D) using any weapon to deflect a blow
- Unarmed (I) using inertia and joint locks to deflect

Complexity: as marked
Modifiers: see *Combat*, page 65

Pick Pocket

Blackwolf: "Thanks, Mom. See you next year."

This skill allows a character to steal an item in another person's possession, be it in a pocket, a purse, a pouch, or even on their wrist or around their neck. Yeah, this is dishonest, but if you're locked in prison anyway, who cares? A successful pick pocket skill check places the desired item into the player's hands. Failure indicates that the attempt is not possible at this time, and if the target makes an awareness check, the character gets caught in a suspicious act. Blunder causes the player to be caught with his pinkie in the till, so to speak, and suffer the appropriate consequences. Aces should be interpreted by the gamemaster to suit the situation.

Complexity: difficult

Modifiers:

- +1 if the item is accessible, like hanging on a key ring
- 3 if the item is in an interior pocket or contacting skin

Quick Draw

Guard: "Please do not attempt to draw your gun."

This allows a character to draw a weapon and use it in the same turn without penalties. Full details on the quick draw skill can be found under *Surprise* and *Ammo* on pages 65 and 68.

Complexity: difficult

Modifiers:

- +1 for very small weapons (daggers, pistols)
- 3 for large weapons (two-handed melee, slung rifle)

Riding

Weehawk: "Our mission is nearly over, Westwind. But now it's time for one final run."

This is the ability to control the movement of any riding animal. It is slightly different for each animal type. A character must make a riding roll when first mounting a new riding animal and again each time something happens to frighten or challenge the creature.

Riding is also used to evaluate animals for disease, training, and other factors; to check saddles and harnesses for workmanship; to perform tricks; and to break wild animals.

Riding can also be used in combat to get a combat-trained mount to attack an opponent. If the character makes his riding check, then the mount can attack.

Complexity: normal

Modifiers:

- +4 if the animal knows and likes the character
- 3 if the animal is a new type to the character

Silence

Weehawk: "Sh! Avatar! Just stay quiet!"

This allows a character to move about quietly and, hopefully, unnoticed. This skill must often be used in conjunction with concealment. Silence covers not only walking across floors and up stairs, but also such activities as drawing a sword from its scabbard without making noise, picking locks, being quiet while guards walk by, and waiting in ambush.

Silence is used against both active and passive searches. A passive search is exemplified by guards standing duty at a post. Such guards are watching for general problems and have no inkling that someone is trying to slip by them at this very moment. An active search is one where the guards have reason to believe that infiltrators are around, or where the alarm has already been raised. In these situations, guards are actively listening for unusual noises, no matter how small.

Using silence against a passive search requires that the character make a silence skill check. If the character succeeds, he sneaks by. If he fails, the guard makes an alertness check at +5. If the character rolls a blunder, he is immediately noticed.

When up against an active search, the character must roll an opposed skill check against the guard's alertness. In case of a tie, the silent character is unnoticed.

Complexity: normal

Modifiers:

- +1 if some background noise (brook, wind in trees)
- 1 or more if carrying bulky items

Small Arms

Avatar: "I want to show you a trick mother showed me when you weren't around, to use on special occasions like this."

Small arms is the ability to fire weapons which explosively hurl bullets at a target. This skill is used both in combat, and to troubleshoot a malfunctioning firearm, for example a semiautomatic rifle that has a jammed cartridge. When a character chooses the small arms skill, he must specialize in a certain type of weapon. Weapons of this type can be fired at the character's skill level, and all other types of small arms may be fired at one-half the character's skill.

Characters must have at least one point of skill in technomancy in order to purchase small arms skills other than black powder guns. Even if they don't have technomancy skill, they can still fire small arms at their base chance.

The weapon types which a character may choose for specialization are:

Black Powder	muzzle-loading pistols and rifles
Heavy Weapons	real big stuff like flame throwers
Machine Gun (D)	any automatic rifle or shotgun
Pistol	any hand-held single shot gun
Rifle	any single-shot two-handed gun
Shotgun	any shotgun, except automatic
Submachine Gun (D)	any small automatic weapon

Complexity: normal unless marked difficult

Modifiers: see **Combat**, page 65

Swimming

Avatar: "How?"

Weehawk: "We have to swim in."

Swimming is the art of gracefully moving about in the water without breathing it. A character must make one swimming roll when entering water deep enough to go over his head or when entering the water involuntarily. The character must roll every 5 minutes to avoid trouble.

If a character fails a swimming roll, he is considered to be floundering. A floundering character loses a number of shock points equal to twice the amount by which he missed his skill roll, and must roll again in the next combat turn. Once a player has run out of shock points, he starts losing hit points. Once a character has lost all his hit points, he has drowned. A floundering character can save himself simply by making a swimming skill check.

Swimming skill is also used to perform lifesaving. If a character wants to rescue someone who is floundering, he must swim to the hapless person, and then another swimming skill check to get the drowning person into a good lifesaving hold. If the lifesaver fails this second roll, the floundering person must make a roll against his will power -10 to avoid panicking and clawing his way up the lifesaver like a cat (a drowning person will do anything to get a breath of air). If the floundering person fails this will power check, the lifesaver must make an opposed skill check using his swimming against the flounder's strength. If the lifesaver fails this opposed check he flounders. Swimming aces avoid the need for an opposed check during lifesaving.

Complexity: easy

Modifiers:

+4 if swimming in a still, quiet pond

-5 for heavy encumbrance (chain mail)

Throwing

Weehawk: (looking at Peace's remains) "I had no idea Elinore could throw a knife like that."

Throwing is the ability to hurl weapons which damage a target. This is used both in combat, and to troubleshoot a malfunctioning item, for example a javelin that has a loose head. When a character chooses the throwing skill, he must specialize in a certain type of weapon. A weapon of this type can be thrown at the character's skill level, and all other types of thrown items may be thrown at one-half the character's skill. The areas which a character may choose for specialization are:

Balanced	any spinning hand weapon (knives, axes)
Ball	any symmetrical object (rocks, grenades)
Dart	any pointed, hafted weapon (javelins)
Sling	any thong weapon (sling, staff sling)

Complexity: normal

Modifiers: see **Combat**, page 65

Tumbling

Avatar: "Jump, Peace!"

This skill gives the character the ability to roll with a fall. If successful, it reduces or eliminates damage taken. It can be used when leaping from the top of a speeding tank, getting thrown from a horse, or getting pushed out of a second-story window. Characters can use this ability to quickly regain their footing when they slip or trip.

When using this skill to regain one's feet, the character makes a skill roll. If successful, he can regain his feet and suffer only a -1 penalty to skills. Aces remove the penalty. A failed roll has no effect, while a blunder prevents the character from regaining his footing this round.

When using tumbling to reduce damage from falls, etc., a successful roll reduces damage by one die. An ace reduces damage by two dice. Blunder causes something important to the character to be broken in the fall (no, not the character's neck, something like a sword or a bottle of scotch). Full details on falling are on page 74.

Complexity: difficult

Modifiers:

+2 if regaining footing on normal ground

-1 or more if carrying something

Vehicle

Weehawk: "Avatar! What's that!?"

This is the ability to control the movement of any mechanical vehicle. A character must make a vehicle roll when starting a vehicle and again each time something happens to damage the vehicle or challenge the character.

This skill is also used to evaluate the quality of vehicles, and to perform minor troubleshooting (like changing tires, cleaning gristle out of the treads, and so forth).

Vehicle skill can also be used in combat to run over an opponent. If the character succeeds in his skill use, the vehicle suffers no adverse effects.

Characters must have at least level one skill in technomancy to purchase skill in driving a vehicle with an internal combustion engine. More difficult vehicles (like planes) require higher technomancy skills.

Complexity: difficult

Modifiers:

+1 if traveling under 10 miles per hour

-2 or more if the vehicle is of a type the character is not used to riding

Intelligence Skills

Many skills depend primarily on the brain and the character's ability to reason and remember. Most of these involve rote memorization (like the lore skills), but others require abstract reasoning and the ability to mentally manipulate objects in three dimensions (like sapper).

Alchemy

Avatar: "I wonder if I packed my scotch?"

This is the science of chemistry, which has changed somewhat with the permutation of the natural laws. Alchemists can make magic potions, love elixirs, truth serums, acids, and mineral poisons. Alchemist skill can also be used to identify potions discovered in or stolen from other places.

Complexity: impossible

Modifiers:

+2 if chemistry is simple (alcohol)

-2 if chemistry is complex (tasteless poison)

Ancient Lore

Fairy: "People don't want war. It destroyed this planet, its people, and all records of past civilization."

Blackwolf: "Not all records, as you'll soon find out."

This is knowledge of the history, customs, and artifacts of the Old Time, before the return of Magic, before the days of the nuclear fire. This skill can be used to discern information from archaeological sites, antique devices, etc. It can also be used to anticipate the actions of Liches or other revenants of historical figures, or the actions of villains inspired by same.

To use this skill, the player makes one roll for each question the player wishes to have answered. Each success answers the question, failures indicate that the information is not known discernible or is too vague to be of

any value. Aces provide detailed answers, and blunders provide incorrect data. Note that when dealing with important information, the gamemaster should make all rolls for the players, in case there is a blunder.

Ancient lore is the main skill of the priests in the Faerie lands. These gnomes have a strong bias inasmuch as they look on all artifacts as having religious significance. When a priest fails an ancient lore skill check, he ascribes religious significance to whatever he's checking.

Complexity: impossible

Modifiers:

+1 if dealing with common items (pizza parlors, cars)

-3 if dealing with obscure items (mainframes, CDs)

Area Lore

Weehawk: "Wait a minute, Avatar. Peace is taking us to the mountain fairies' domain. We should go around."

This is knowledge of the history, customs, and artifacts of a country or area in the world of *Wizards*. This skill can be used to recall information about the current state of the government, eating customs, etc. It can also be used to anticipate the actions of natives through familiarity with their motivations and cultural drives.

To use this skill, the player makes one roll for each question the player wishes to have answered. Each success answers the question, failures indicate that the information is not known to the character or is too vague to be of any value. Aces provide detailed answers, and blunders provide incorrect data. Note that when dealing with important information, the gamemaster should make all rolls for the players, in case there is a blunder.

Complexity: normal

Modifiers:

+1 if dealing with common themes (eating habits)

-1 or more if dealing with confusing items (fashion)

City Lore

Weehawk: "Over there. That must be the entrance to the lower cities."

This gives a character thorough knowledge of a specific city. This information allows a character to know locations of bars, businesses, and organizations. In addition, characters with this skill have knowledge of people to contact and where to find them. It also allows a character to find places by description alone in that city.

This also includes the ability to find and contact citizens who operate on the wrong side of the law. When attempting this sort of activity, a failed skill check can land the character into some hot water, as the criminals will assume he is a vigilante or someone else sent to entrap them, or else that the character has attracted the attention of the police while looking.

To use this skill, the player makes one roll for each question the player wishes to have answered or each activity the player wishes to accomplish. Each success accomplishes a task, failures indicate that what is known to the character is too vague to be of any value. Aces provide quick and easy success, and blunders send the characters to the wrong part of town or get them in trouble. Note that when dealing with important information, the gamemaster should make all rolls for the players, in case there is a blunder.

Complexity: normal

Modifiers:

+4 if exploring common themes (popular taverns)

-4 if checking unusual items (location of certain beggar)

Concealment

Hartmoon: "We haven't seen an assassin for days."

Weehawk: "A clever assassin stays hidden."

This allows a character to move about invisibly and, hopefully, unnoticed. This skill must often be used in conjunction with silence. Concealment covers not only walking in the shadows, but also such activities as appearing as a normal part of the crowd, camouflaging items, standing like a statue as guards search nearby, and remaining in a room unobserved while others go about their business.

Concealment is used against both active and passive searches. A passive search is exemplified by guards making the rounds in a camp. Such guards are watching for general problems and have no inkling that an enemy is trying to slip by them at this time. An active search is one where the guards have reason to believe that infiltrators are around, or where the alarm has already been raised, for example when the character rolls a blunder in silence. In these situations, guards are actively looking for unusual shapes and shadows, no matter how small.

Using concealment against a passive search requires that the character make a concealment skill check. If the character succeeds, he evades detection. If he fails, the guard makes an alertness check at +5. If the character rolls a blunder, he is immediately spotted.

When using concealment against an active search, the character must roll an opposed skill check using his concealment skill against the searching guard's alertness skill. If the die rolls result in a tie, the hidden character is unnoticed.

Complexity: normal

Modifiers:

+6 if lots of camouflage (thick trees, high grass)

-3 if walking in empty hallway

Deduction

Avatar: "I'm sure he has found some great power that will control his armies."

President: "You mean you sent out that elf envoy out to investigate based on a vague feeling of yours?"

This skill relates to a character's ability to study facts and evidence and correlate the data into a working hypothesis. The character can take facts that appear unrelated and form a reasonably accurate assessment of any situation, given time to evaluate the facts and rumors.

This skill can be used to recreate the scene of an incident (as done by a certain consulting detective), figure out someone's motives, or choose a logical course of action based on limited information.

Each successful roll yields one fact about the current investigation. Generally, the broadest or most important facts will be discerned first. Subsequent successes will reveal additional data. The character can continue to roll until he fails a skill check. Aces providedetailed answers, and blunders provide incorrect data. Additionally, a blunder forces the player to continue rolling, with each subsequent failure revealing another misinformed clue. The player will keep drawing incorrect conclusions until he rolls another success, at which point he can deduce no further. Note that when dealing with important information, the gamemaster should make all rolls for the players, in case there is a blunder.

Complexity: normal

Modifiers:

+2 if dealing with concepts well-known to the character

-2 if dealing with strange locations, objects, or races

First Aid

Elinore: (pulls arrow from Avatar's arm)

Avatar: "Ouch! Oh, thanks. I forgot about that."

This is the ability to medically aid the injured. A successful first aid roll will halt bleeding, and neutralize or partially neutralize poison. First aid use automatically repairs minor damage like cut fingers. Characters with this skill are proficient in artificial respiration and can apply a tourniquet. Using their medical knowledge, they can decrease the chance of infection, etc.

Full details on first aid can be found in the section on **Healing**, page 75.

Complexity: normal

Modifiers:

+1 or more if a first aid kit or basic facility is available

-1 or more if no equipment available

Gambling

Max: "Hey, I got a new game, Fritz. It's called Russian Roulette. Here, take this luger..."

Granted, every adventurer constantly gambles with his life, but sometimes this isn't enough. Gambling will give a character the ability to play games of chance well, by careful scrutiny of the odds, playing hunches, counting cards and the like. A character must make an opposed roll against each of his opponent's gambling (or guile) skills to determine the winner. The greater the differential of the player's roll as compared to his opponents', the more the player wins (gamemaster's discretion).

Each character with gambling skill can choose one game as his specialty; a game he plays more often and studies more than all others.

Complexity: normal

Modifiers:

+1 if the game is the gambler's specialty

-2 or more if the game is new to the gambler

Herbalism

Blackwolf: "I don't care what it tastes like. How long will it take to kill him?"

Herbalism is the study of plants and their pharmaceutical uses. This allows a character thorough knowledge of most types of flora, and the medicinal, narcotic, and lethal uses of the plants and their extracts. This includes description of the plants, locations where they can be found, color and taste of preparations made from the plant, and the effects the concoction will have on users.

Players must make herbalism skill checks when attempting to find plants to aid their cause, and also when trying to use the plants for their desired aim. Successful rolls give the character the desired result, while an ace adds to the magnitude or speed of the result. Failures do neither harm nor good, while blunders worsen the situation through misidentification or misuse of a plant.

For example, Dexter the Elf wishes to find a moorwort blossom to help cure a friend's fever. Dexter's player rolls against his herbalism skill of 8. He rolls a one, an ace, and finds a large patch of moorwort in bloom. He carefully picks several blossoms and makes a poultice for his friend. He rolls a twenty, a blunder, and his misapplication of the poultice complicates his friend's fever by giving him a mild rash. However, the referee rules that since Dexter found such a large patch of moorwort, he can make another poultice and try again to cure his friend's fever. Then he'll have to find something to fight the rash.

Complexity: difficult

Modifiers:

+2 if operating in familiar territory

-2 if operating in unfamiliar climates

Instruction

Elinore: "Banish him? But father, who'll teach me all the magic I have left to learn?"

This is the ability to impart knowledge and experience to others. The skill of the instructor who is attempting to teach must be a minimum of three points higher than the student's skill. After one week of instruction, the teacher rolls to see if he was successful in imparting the knowledge. If the instructor's roll is successful, then for every point by which the instructor made his instruction die roll, the student gains one experience point in that skill (see page 104).

On the other hand, if the instructor rolls a blunder, the student misunderstands and develops some bad habits which must be unlearned. The student gets 1D negative experience points applied to that skill. These negative points must be paid off before the student can advance in that skill again.

Experience points gained through instruction are kept separate from general experience points, and may only be applied to that specific skill. You cannot use these points to increase other skills, but you could add general experience points from previous adventures to these instruction points to buy a higher level in the skill.

Normally, instructors charge high rates, and demand most of the students' time during instruction. Further,



there is no guarantee that the instructor will be good enough to effectively impart the information to his students. Nonetheless, if players wish to purchase instruction, they may. Gamemasters are encouraged to set these costs as desired, create excellent and poor instructors, and otherwise keep the players on their toes.

Here's an example of how instruction works. Avatar tries to teach Dexter how to swim better. Avatar's swimming skill is 18 and Dexter's is merely 6, so Avatar can teach Dexter a few things. Avatar's instruction skill is 16, and he rolls a 3 for a difference of 13. Dexter gets 13 experience points applied to gaining level 7 swimming. Since swimming is an easy skill, level 7 only costs 11 points. Dexter goes up one level in swimming, and still has an additional two experience points left over towards purchasing level 8 swimming.

Complexity: normal

Modifiers:

+1 each if the student's PER or INT is above 14

-1 each if the student's PER or INT is 6 or below

Linguist

(an example of mediocre linguist skill)

Peace: "Fairies bad. Not good. Go around."

This gives the character the ability to speak additional languages (every character can automatically speak his native language at a level equal to his intelligence plus three). At levels 1-4, a character must roll for each concept he is trying to convey to see if the other characters can understand. At levels 5-8, a character must only roll for each phrase to see if the other characters get the full meaning. A failure results in a misunderstanding or lack of comprehension. A character at level 9 or higher speaks the language with relative fluency and does not have to make any rolls in normal situations. However, his ability to speak in that language sounds stilted if he is speaking to a native of that language. At level 13, a person's fluency with a second language is good enough that most people will not notice his slight accent. Only expert linguists can notice an accent in a character with a level of 16 or more.

Linguist skill is unique in that the default skill level for all languages is zero. Characters must learn foreign languages from the ground up; they do not ever get to add their intelligence skill base to their skill level as they do with other skills.

As elves are the most wide-spread of all the races, Elvan is the closest thing to a common language in the world. Although every race and culture has its own peculiar idioms, language is not severely balkanized. Mountain elves and sea sprites can converse with relative ease, their differing accents interfering no more than they would for, say, a London Cockney speaking with a Louisiana Cajun.

Other groups of races have their own languages. For example, dwarves and gnomes (and others) speak

Dwarrow, which has phonetics peculiarly suited to underground conversations. Likewise, Rad is the most common language among the mixed races in Scortch. But, like Europeans of the 1990's, many people in the Era of the *Wizards* are bilingual.

The major languages spoken in Halcionia are:

Calculus	(secret language of technomages)
Draconic	(dragons, reptilians and other reptiles)
Dwarrow	(dwarves and other undergrounders)
English	(the most common of the ancient tongues)
Elvan	(elves and most Faeries, some goblins)
Infernam	(demons, devils, liches)
Rad	(mutants, some reptilians and goblins)

Complexity: difficult

Modifiers:

+1 if character uses body language

-4 if dealing with radically different dialect

Sapper

Ork: "Okay, babe. They ain't gonna talk. Give me Plan B."

Dumbo: "Hey Ork, what's Plan B?"

Ork: "Hey hey, watch."

A sapper is someone who is skilled in the arts of combat engineering, and the creation and destruction of fortifications and other constructions. Siege engineers, demolitions experts, and veritable encyclopedias of dirty tricks, sappers are always in demand when there's a war. Commanders must look to them to perform their subtle craftwork since B-52's, fuel-air explosives, and other engines of wholesale urban renewal are no more.

To operate effectively, a sapper must have access to necessary materials. For destroying a wooden bridge, a simple hand axe would be adequate, but for undermining a stone tower, anything less than a few picks, a compass, tunnel reinforcing beams, and some laborers to haul excavated dirt would be woefully inadequate.

The effect of a blunder when attempting to tunnel under a castle wall is left as an exercise for the gamemaster.

Complexity: difficult

Modifiers:

+2 or more for inexhaustible equipment and support

-2 or worse for inadequate equipment and acting alone

Survival

Weehawk: "Quickly, Peace, quickly. Let's get them off this glacier."

Even in the world of *Wizards*, most characters are used to the presence of many modern luxuries. Most communities depend primarily on farm-grown food, and have

water, sewage, street lighting, and other luxuries provided by the city in which they live. Unfortunately, adventurers must often do without these conveniences, and will occasionally find themselves in situations where the only thing between them and starvation is their wit.

This is where survival skill comes in handy. A character with this ability can find food and water, and knows how to conserve energy and avoid dehydration. He is also able to identify most edible plants and animals, etc.

Characters must make one successful roll every 3 days to live safely in a wilderness situation. A person with this ability can look after one other person per two points of difference between a successful die roll and his skill level. On a failed roll, each member in the party takes 1-5 hit points (one twenty-sided die divided by four) of damage from malnutrition, dehydration, exposure, etc. A blunder exposes one character to poison or injury. A character may not recover any damage until he has received proper food and care, either by returning to civilization or via an ace when rolling for survival.

This skill is also useful in that it gives the character an understanding of the country and terrain. Successful survival checks will allow the character to locate animal trails and running water.

Complexity: normal

Modifiers:

+1 or more if in lush areas

-1 or more for extreme weather conditions

Tactics

Elinore: "They split up. They're going to come at us from each end."

This is the ability to outguess an enemy, and use one's knowledge of military doctrine, terrain, and command control to place one's side in an advantageous situation. The military is the only place a character can learn this skill. A successful tactics roll during a battle will sometimes allow a character to guess immediate enemy plans, or conceive of a means to defeat the enemy soundly.

In small-unit combats of the type characters will usually fight, the gamemaster has the final say; sometimes there just isn't a way to turn the battle in your favor.

In large-scale battles, the opposing commanders make an opposed tactics roll, with the magnitude of the difference between the rolls determining the extent of the winner's victory.

If a character has level 6 tactics, he receives a +1 bonus to his initiative. If he has the skill at level 11 or higher, he adds +2 to his initiative. Tactics at level 16 earns a +3 to initiative.

Complexity: normal

Modifiers:

+1 if one's opponent is using standard doctrine

-3 if the opponent has new or unusual weapons

Technomancy

Narrator: "For five thousand years Blackwolf studies black arts..."

Note: a character cannot have skill in both technomancy and magic!

Technomancy is a black art, and one which will not ingratiate the practitioner with his neighbors. Common only in the radioactive land of Scorch, technomancy is the ability to create, repair, and use mechanical appliances which operate using the Ancient Laws of Physics. As the natural laws have been altered since the ancient time, high-power technomancy will also require the intercession of demons.

With technomancy skill, a character can create windmills, field strip a luger, or repair the engine of a half-track.

Technomancy is also the ability to understand the workings of twentieth-century physics, and can be used to discern the function of items found in ruins.

Technomancy is a difficult skill for most to understand, because it operates with laws subtly different from the new natural order. Characters must have at least one point of skill in technomancy in order to purchase most small arms or vehicle skills.

Complexity: impossible

Modifiers:

+1 if in an ancient archaeological site

-1 if outside Scorch or other technically-oriented area

Torture

Avatar: "... I got stuff planned for you that'll take twenty years to kill you..."

Peace: "No pain."

Avatar: "...and you'll be screaming for mercy in the first five minutes."

This is the ability to extract information by the imaginative application of violence, a pursuit which is disturbingly common in most role-playing games. A person with this skill is able to cause extreme pain to his victims without causing death. Usually.

When using torture, the victim takes two dice of shock damage and the captor makes an opposed roll using his torture skill against the victim's resistance skill. If the torture roll fails, or if the victim wins the opposed roll, the victim can attempt to use guile on his captors. If the captor beats the victim's roll, the victim will tell the captor whatever he thinks the captor wants to hear, in a desperate attempt to get the captor to stop. Note that if the victim has already told the truth and the captor has continued the torture, the victim will make up any tale that might make the captor quit.

If the captor rolls a blunder on his torture roll, the victim takes two hit points of damage and lapses into unconsciousness.

Complexity: normal

Modifiers:

+1 if victim has a constitution of 5 or below

-1 if victim has a constitution of 16 or above

Trapping

Weehawk: "How many times have I told you? A scout must be cautious."

Hartmoon: "Fine. I'll be cautious. Now will you cut me down from here?"

In the woodlands, there are those who earn their living by snaring animals for meat and pelts. And in the cities there are those who protect their wealth by means of devices designed to snare thieves and burglars. These people depend on the skill of trapping.

Trapping allows a character to construct simple traps using material at hand. In the woods, a character can construct a 'figure-4' deadfall trap using some sticks and a big rock. A bucket of water carefully balanced over a doorway is a common trap to place in a friend's room. Traps can be designed to immobilize someone, damage someone, or just make noise.



Trapping skill is also used when a character is attempting to disarm a trap, for example removing a poison needle in a latch, or deactivating a tripwire without setting the trap off.

Failure indicates that the character cannot disarm the trap. A blunder when setting or disarming a trap indicates that the character sets it off and is caught by it.

Complexity: normal

Modifiers:

+1 if character has an abundance of spare material

-1 if character has a lack of spare materials

Perception Skills

These skills all relate to how attuned the character is to the outside world.

Alertness

Weehawk: "I sense something."

This is the skill of being a trained observer. Experts at this skill will seem almost preternaturally aware. Alertness involves processing almost every detail perceived through the observer's senses, instead of filtering out and ignoring 95% of them as do most people.

Complexity: normal

Modifiers:

+5 if opponent just missed a stealth or concealment roll

-3 or more if drunk or drugged

Chirurgy

Abdul: "Misty moons ago he strode this planet like a messiah, curing radiation sickness from man and bird..."

This is what medicine was called in the Middle Ages, and is called once again. ('Medicine' is considered a slightly vulgar and obsolete term.) A practitioner of this art, known as a chirurgeon, is able to speed the natural healing of a sick or injured person, and can assist at difficult deliveries.

Chirurgy is not the same as first aid. Chirurgy deals with nursing, changing bandages, and coaching the body along through the healing process. It is a time-consuming task. First aid, on the other hand, is an emergency measure designed to keep the patient from getting worse. It is an immediate and rapid response to a need, and concerns itself entirely with making splints, stopping bleeding, etc.

Full details on chirurgy can be found in *Healing*, on page 75.

Complexity: difficult

Modifiers:

+1 if the patient is in a secluded and peaceful place

-1 or more if the patient is a new species to the chirurgeon

Empathy

Avatar: "I promised him life without pain, uh, life without fear..."

Having skill at empathy allows a character to read the body language and emotions of another person. This allows a character to determine the target's psychological state, and can be used to tell whether a merchant is telling the truth, whether an elf really trusts you or is just stalling for time, or whether that cute fairy finds you attractive. It is also used for character judgments, to determine whether someone is basically petty or honest or self-reliant.

As with most other skills involving intelligent targets, a blunder will lead to erroneous information.

Aside from determining the reliability of people, empathy can be used to enhance other communication skills, although more time must be taken to account for the empathic character's 'getting a feel' for the psychology of the target. For example, a successful empathy skill check could point out that a person is vain, thereby letting the character flatter the victim to soften him up while bargaining, or it might reveal a victim's greatest fear, allowing the character to be a more efficient torturer.

When used in this supporting sense, successful empathy rolls will give a +1 on further skill checks while dealing with the target. Aces will give a +3. Failures may give a -1 (gamemaster's option), and blunders a -3.

Complexity: normal

Modifiers:

+1 or more if dealing with a friend or acquaintance

-1 or more if dealing with strange new customs

Husbandry

Weehawk: "I'm sorry, Westwind, I've done all I can."

Husbandry is the ability to communicate with animals. A character skilled at husbandry knows how to use words, gestures and tone of voice to impart his desires to an animal. He can also read the animal's expressions, actions, and appearance to determine the animal's state of health, and can take basic care of an unhealthy animal. (Extreme cases must be handled by a surgeon who has chosen to follow the veterinary arts.)

Husbandry skill is also used when a character is inspecting an animal for health or drawbacks, or when evaluating the threat posed by a creature not previously encountered. Characters can use their husbandry skill to train animals for tricks or war; simply use the guidelines listed under instruction, page 47. For cases of minor ill health or injury, a character can use his husbandry skill under the first aid guidelines.

Complexity: normal

Modifiers:

+2 if the animal likes the character a lot

-3 if the animal is wild

Jewelling

Elinore: "Are you kidding? I wouldn't use this stuff for a paperweight!"

Jewelling is the knowledge of gems, precious metals, and the craftsmanship of same. It's not the stuff of legend to be sure, but nonetheless a worthy pastime.

Characters with jewellery skill can evaluate the worth of treasure, spot fake stones, and craft items of moderate worth. Use of the skill can also determine whether or not an item is hollow or has some small secret compartment (for example, in the base of a music box).

Complexity: difficult

Modifiers:

+1 if a common or typical item

-1 if a unusual design with obscure stones

Mimicry

Fritz: "Hey, Max, did you hear that?"

Max: "Yeah, just some stupid bird. Don't worry about it. There's not an elf for miles."

If you want to be one of those things that goes bump in the night, then this skill is for you. This allows you to imitate any sound you wish, perhaps throwing off pursuit, distracting someone, or just causing confusion.

Mimicry is used against both active and passive searches. A passive search is exemplified by soldiers sitting in a guardroom. Such guards have no inkling that someone is trying to confuse them at this moment. An active search is one where the guards have reason to believe that infiltrators are around, or where the alarm has already been raised. In these situations, guards are actively listening for unusual noises, no matter how innocuous.

Using mimicry against a passive search requires that the character make a mimicry skill check. If the character succeeds, he sneaks by. If he fails, the guard makes an alertness check at +5. If the character rolls a blunder, he is immediately noticed ("aah, 'tweet,' er, I mean, 'chirp!").

When up against an active search, the character must roll an opposed skill check using his mimicry against the guard's alertness. In case of a tie, the mimicry is accepted.

Complexity: normal

Modifiers:

+1 if mimicking common mammals or birds

-5 if mimicking complex sounds (luger being cocked)

Navigation

Weehawk: "Avatar, we have to go now. The cliffs of Scortch can be seen."

Although most of the lands in *Wizards* can be reached on horseback, there is still call for ships, particularly in hauling large amounts of cargo or soldiers. Piloting these waterborne craft requires the skill of navigation.

This skill not only allows a character to pilot ships, but also to steer by the stars, and take accurate readings of the ship's location using maps, compass, and sextants. A character must make a navigation roll when first launching a new ship and again each time something happens to damage the vessel or challenge the character.

Navigation skill is also used to evaluate the quality of boats and to perform minor troubleshooting (like restringing lines, repairing sails, and so forth).

Complexity: difficult

Modifiers:

+2 if supplied with excellent maps

-2 if the ship is one that the character is not used to

Search

Avatar: "You find an entrance into the castle. Smash the projector."

As a player, you'll want your character to have more than the gamemaster is willing to give you on a silver platter. That's right, you're actually going to have to look for some stuff. The skill of search allows a character to look for hidden or lost items on a person, in a room, etc. Normally searches will leave evidence of their passage; use concealment if you wish to cover your tracks.

You may use this skill to hide items as well. This is especially useful when your house is being searched by guards for contraband or the crown jewels or whatever. This differs from concealment in that concealment is used for temporary measures, while search is used for secret stashes in permanent locations. During this sort of situation, the characters make an opposed roll, each using their search skill.

Complexity: normal

Modifiers:

+1 if character is looking for relatively large items

-2 if the room is extremely cluttered

Tracking

Avatar: "Oh, my God. They're our own tracks! We've been moving in circles."

This is the ability to follow someone or something by the tracks or marks left behind (if any). Depending on how successful a character's roll is, he may be able to tell the number of creatures tracked, how old the tracks are, the weight of his quarry, their health and vigor, etc. Characters must make a tracking roll to pick up the trail. The tracker must make additional rolls when the quarry tracked does something unusual to throw off pursuit (entering water, rock, air, or other difficult terrain). An excellent tracker needs only a small clue every twenty or forty yards, and can extrapolate his quarry's movements from what he knows.

This skill also allows characters to cover their tracks. Trackers operating alone do this habitually, and move at normal speeds. Movement is at half normal rate if a character covering tracks for other adventurers. When both pursuer and pursued are practicing tracking, both parties make an opposed die roll. The difference between the die roll is the number of miles the pursuer can follow (or can't find) the quarry's trail.

Finally, tracking also gives a character a feel for the lay of the land. A good tracker can find easy animal paths to lead him through swamps and mountains, etc.

Complexity: normal

Modifiers:

+4 if a bloodhound is used to track

-1 per hour of rain since the tracks were made

Strength Skills

Strength skills involve copious amounts of machismo.

Blacksmith

Armorer: "There you go, Alfie, guaranteed not to break. Not even over Blackwolf's head."

A character with blacksmith skill has the ability to make, fix, or adjust ordinary blades, shields, armor, and other metal items. A blacksmith can beat a sword into a plowshare, and vice versa.

Failed blacksmith rolls indicate that either the item will not work, will break easily, or is the wrong size for the job.

Blacksmith skill can also be used to evaluate the sturdiness and reliability of metal crafts, for example to determine whether a piece of armor will protect as well as a merchant claims.

Complexity: normal

Modifiers:

+1 or more for simple or standard work

-1 or more for unusual or demanding work

Strength Feat

Guard: "Look out! The assassin's loose!"

This is a favorite among brawny fighters looking for a way to impress their sweethearts. The skill of strength feat allows a character to rip phone books in half (not difficult after all these centuries), bend steel bars, and otherwise act like a gorilla on steroids.

Aside from its obvious utility in damaging items, strength feat can be used to pull wagons full of gold out of mud holes, lift boulders off of friends, and perform other amazingly useful tricks.

Complexity: impossible

Modifiers:

+1 if the character can get good leverage or traction

-1 or more for items of superior construction

Will Power Skills

Will power skills involve overcoming the trials of the body through the training of the mind, or overcoming the inertia of the universe with the power of your soul.

Magic

Avatar: "Stop this childish display! Why, even at elves' houses I've seen more sophisticated magic!"

Note: a character cannot have skill in both magic and technomancy!

Magic is the ability to alter the world by the power of the mind. With it a character can cast magic spells. The full explanation of how magic works is found on page 77.

Most magic users require some sort of focus to be able to work their spells. This focus has no particular significance except psychologically, sort of like a lucky rabbit's foot. The most common focus is a particular item with emotional significance. For the ability to use more general focuses, see the advantage Focused, on page 15.

Magic skill can also be used to figure out the workings of magical items or the significance of arcane temples and the like. The most powerful magic items will require that the user have some skill in magic, just as advanced firearms require that the user have some skill in technomancy.

Complexity: impossible

Modifiers:

+1 if in a consecrated area

-4 if unable to use the focus

Resistance

Avatar: "Peace is in constant mental battle with Blackwolf."

This is the ability to overcome, ignore, or fight against the influence of torture, narcotics, pain, or other experiences which impede a character from accomplishing a goal. A character with good resistance skill could enter a burning house, keep a grip on someone who's biting his arm, or keep control of his thoughts after drinking a drugged flagon.

Resistance can also be used to combat seduction, although most characters would be loathe so to do.

For non-player characters, resistance can also be used as a measure of discipline. For example, if a mutant is defending a post and his two comrades just got killed with arrows, the mutant might have to make a resistance roll to keep from panicking.

Complexity: difficult

Modifiers:

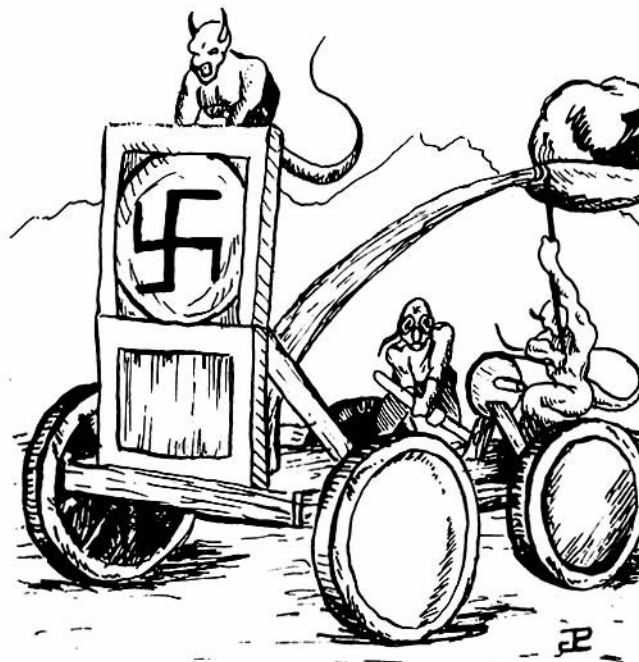
+5 if facing a rival or object of hatred disadvantage

-1 per hit point of damage taken by the character

Adding New Skills

This is not a complete list of the skills that can exist in *Wizards*; they are simply the most common ones used by PCs. If a player wants a skill other than those listed, create it using the other skills as guidelines (after checking that it does not fall under another, broader skill). Once done, everyone should have a chance to respond. After all, if no one likes the way the skill has been created, they'll all have less fun. Finally, just because a skill is new to the game doesn't mean it's new to the world. Others have undoubtedly been practicing for years. If a skill is added to the system, it should be used elsewhere in the game.

Example: Ken wants his character to be able to use a ballista (a giant pedestal-mounted crossbow). This is an uncommon skill, but the characters spend a lot of time in a tower near Scotch, occasionally driving off Mutant assaults. Ken wants to put large holes in the attacking reptilian rex. The gamemaster agrees, and creates 'siege engine', an INT-based skill which includes ballistas, and catapults. He writes a definition and common modifiers for the skill, in case other players wish to learn it in the future. The complexity of the skill is set to difficult, since siege engines are large and unusual devices. Ken and the other players agree that this is reasonable, and siege engine is now included in the game. Ken's character devotes himself to practice. Meanwhile, unknown to the PCs, Blackwolf's technomages unveil their new flame-lobbing trebuchets.



Solitaire Adventure

Typically, a game of *Wizards* requires a gamemaster and several players. But, to give you a feel for how the game will go, we have provided a solitaire adventure for you. This solitaire adventure lets you play by yourself, without a gamemaster, by using the following paragraphs as a guideline. Of course, this restricts the freedom of choice you would otherwise have, as we cannot anticipate every possible action you might wish to do.

To be able to use this solitaire adventure, you'll need a twenty-sided die and a character. You may use a character you have created, or you may use Dexter, the sample character we created on page 30. (If you don't know how to use dice with your skills, see page 34.)

To play, start by reading the paragraphs labeled "Start Here." This will describe the situation you will face. At the end of the last paragraph of the section, you will be asked to make a choice. Choose which option you prefer, then go to the numbered paragraph indicated by that option. As the adventure progresses, you will be faced with other choices, and these will refer you to other paragraphs. Eventually, you will either succeed in your mission, or you will fail.

Once you've completed the solitaire adventure, you might wish to play it again, using a different character and making different choices. This will give you a better understanding of the flexibility of a role-playing game, and also of the problems and possibilities present in every situation.

Start Here

Montagari 'envoys' have located a goblin warchief who would be willing to compromise his mutant masters in exchange for some gold. According to intelligence, this particular goblin resents mutant domination over goblins, and also has a personal grudge against Blackwolf. You have been selected to courier some money into Scortch. With this money, the envoy will hopefully be able to buy some information from the greedy goblin chieftain.

You have been given a locked leather pouch containing a handful of precious stones, and you've been ordered to take the stones to the envoy deep inside Scortch. Your route has taken you through the wastelands at the edge of Scortch, and now you must cross a river which cuts through a small gorge. Scouting for a place to cross, you've come across a bridge. It's a wooden trestle bridge, with a guardhouse on this end of it. There is no guardhouse on the other side of the bridge. The area around is covered with scrubby brush. It's a clear night with a full moon, and the only noise is that of the water rushing through the gorge below.

If you stop and watch the bridge for a while, go to 75.

If you approach the bridge, go to 89.

If you go into the gorge, go to 10.

If you turn around and go home, go to 60.

1

"We're safe here," says the elf slave as she opens her ragged robe. She looks at you with a seductive smile. "How can I ever thank you for rescuing me?" Her clothes fall to the floor, on top of the shackles she wore. She pulls back her hair, revealing wide, dark eyes. She starts to move, rhythmically, in a strange dance. Her body seems to be shifting, then suddenly it twists and writhes, becoming taller, leaner. Then, suddenly, you recognize who she's turning into! It's Blackwolf!

His shadow covers your terrified face as he looms over you. "Fool Faerie," he booms, "Think you could outwit me? There's no way for you to read this paragraph, and now, as a cheater, I claim your soul for my own!"

The last thing you hear with your mortal ears is Blackwolf's sardonic laughter. He tortures your spirit for all eternity. As you writhe in agony, you can only reflect that cheaters never prosper.

The end.

2

One of the guards stops short and looks in your direction, weapon at the ready. "Hey, Max," he says with quiet urgency, "did you see that?" The other guard peers over at you also. "Yeah, I think I saw it," he answers. He leans forward and squints at your hiding place.

If you lie still, go to 14.

If you make an animal sound, go to 53.

If you make a run for it, go to 76.

If you attack the guards, go to 15.

3

You sprint from your hiding place like a mutant from a bath. The two guards shout, and you hear the sharp technologic sound of a submachine gun cocking. Knowing it's dark, you weave and duck low to confuse their aim. Make a roll against your dodge skill.

If you make the roll, go to 47.

If you rolled an 11-15, go to 94.

If neither of the above apply, go to 76.

4

You land poorly, making a big splash and getting a major snoutful of contaminated water. You flounder in the water. Make a roll against your swimming skill.

If you make it, go to 38.

If you fail, go to 25.

5

The guards finally figure out where you are, and they fire off some shots. Thanks to your skill, they don't quite get you, and you scamper away.

Go to 22.

6

"Hi, there," you say conspiratorially. "I'm secret agent X-3 returning to Scorch 1 from a mission of paramount importance. What's the password?"

The guard stares at you stupidly. "But you're not a mutant, you're a -"

"Of course I am!" you hiss. "If I weren't I wouldn't be a very good secret agent, would I? Now quick, what's the password?"

"Hey, aren't you supposed to give me the password?" He says suspiciously.

"You obviously haven't read Secret Operations Manual 3. Paragraph 17 specifically states that any guard who demands a password from a theta-class agent (like me) is to be immediately drawn and quartered."

"Really?" the guard stammers.

"Yep," you answer. "By reptilians."

"Um, you wouldn't -"

"I'll let it go this time, but don't let it happen again," you say sharply. The guard's shoulders droop in evident relief as you turn and walk away.

Go to 30.

7

You hit the mutant and he staggers. He groans loudly, then loses his footing and falls in the river with a splash. As you resume your climb, you hear other guards pacing the bridge, trying to figure out what happened to their comrade. Apparently the thought that you might be under the bridge does not cross their minds, for they all stay on top of the bridge. Still, with one of their number missing, they'll be alert for the rest of the night, and once day breaks, you'll be caught for sure. You press forward. Make a roll against (choose one) your concealment, silence, dodge or mimicry skill.

If you make the roll, go to 5.

If you fail the roll, go to 66.

If you roll a '1', go to 22.

If you roll a '20', go to 76.

8

You continue to hide in the brush, observing quietly. A slight breeze rustles the underbrush, but all is still at the bridge. Make an alertness roll.

If you make it, go to 81.

If you miss, go to 74.



9

The guard is evidently startled, and you get some distance between you and him before he fires. Running from a submachine gun, you wisely elect to put a few moves on to spoil the mutant's aim. Make a roll against your dodge skill.

If you make it, go to 17.

If you roll an 11 - 19, go to 11.

Otherwise, go to 76.

10

Having decided that the direct approach is not smart, you opt to go under the bridge. Once in the river gorge, you can see the structure of the bridge. It's a standard wooden trestle bridge, and should be fairly easy to cross. Alternatively, you could try swimming across the river, which at this point does not look too rough.

If you opt to climb the bridge, go to 73.

If you opt to swim the river, go to 36.

If you can fly, go to 21.

11

The guard's shots are all wild, thankfully. You guess he couldn't hit the broad side of a barn.

Go to 17.

12

The guard and several of his friends (most of whom storm out of the guardhouse) rapidly overpower you. They strip you of your weapons and haul you inside.

Go to 87.

13

You grin at the guard and pull out a small pin. Make a roll against your lock pick skill.

If you succeed, go to 46.

If you fail, and try to squeeze a gem out the opening around the lock, go to 98.

If you fail, and cut the pouch open, go to 67.

14

You lie as still as possible, hoping that they won't spot your outline if you don't attract attention to yourself. Make a roll against your silence skill.

If you make the roll, go to 61.

If you miss the roll, go to 48.

15

The loud bubbling burst of automatic fire erupts right next to your ears, but that's the least of your worries. The guard empties nearly his entire clip into you, and the last sensation you have is the feeling of being torn to shreds by mutant bullets. You fall, thinking of your failed mission, and the starry sky fades to black.

The end.

16

More shouting erupts from the guardhouse as you sprint madly across the bridge. Automatic gunfire erupts, splitting the peaceful night with its harsh technologic bark. Several bullets strike the wood of the bridge with a spunk, and one grazes your shoulder. You dash off through the night into the dark hills beyond the bridge, breathing heavily. After about an hour, it becomes apparent that there is no pursuit.

You have made it past the bridge, and now you're in Scorch proper. Will you make it to the envoy? Can the goblin chieftain be bought with these stones? Only the future holds the answers.

The end.

17

You scamper off into the darkness, with the guards shouting obscenities and firing after you. None of the bullets gets very close, but you still run a long ways. When you work your way back to the bridge, you find that they have a flood lamp trained on the bridge, and two alert

guards on duty. It looks like you won't be able to cross the bridge itself. You'll have to find another way.

If you press on, go to 10.

If you abandon the mission, go to 60.

18

Easy as it is, you make some noise while crossing. You hear a guard overhead pause, and then his footsteps walk across to the far side of the bridge. You hear him start to scramble down the slope.

If you try to hide in the bridgework, go to 90.

If you try to hit the mutant with a missile weapon, go to 63.

If you jump, go to 93.

19

You get swept downstream, but manage to grab a log for floatation. Coughing and spitting up scummy river water, you drift helplessly downstream while the river cuts rapidly through a small canyon. Eventually, you get to shore. You're inside Scorch, but you're lost, tired, soaking wet, and you've lost the courier pouch. Is there a way out of your predicament? You certainly hope so.

The end.

20

Stealthily you creep by the guardhouse. Make another roll against your silence.

If you make it, go to 30.

If you fail, go to 32.

21

You wisely elect to fly across the river fifty yards downstream of the bridge. Silently you flap your wings, floating gently aloft. You skim easily through the air, quiet as a dragonfly. Roll a twenty-sided die.

If you roll a '20', go to 77.

Otherwise, go to 99.

22

You cross the river with relative ease. Now you are in Scorch proper, and the greatest part of your mission lies yet ahead. Will you succumb to the desert heat? Or will your success be another victory against Blackwolf's hated minions? You know the answer; now you just have to prove it.

The end.

23

You leap across the bridge, putting as much distance between you and the guns as possible. You hear the bolts get cocked, indicating that they're about to fire. This does

not fit in well with your plans, so you dodge. Make a roll against your dodge skill.

If you make it, go to 51.

If you roll an 11 - 17, go to 76.

Otherwise, go to 15.

24

The guard grunts as you slam into him at full speed. He falls, and his gun clatters across the bridge and over the edge, falling into the river below.

Go to 16.

25

You are seriously floundering. In your desperation, you drop the pouch containing the gemstones. Make another roll against your swimming skill.

If you make it, go to 38.

If you fail, go to 80.

26

You take a wild swing, but the mutant guard ducks beneath your wild blow. You hear him yell a war cry as he points the gun at you.

Go to 15.



27

Frantically you sprint for the bridge, hoping to cross it before you get shot. Fortunately, you realize that the guardhouse will provide you with at least some cover against the two guards. As you get to the foot of the bridge, another mutant guard steps out from the shadows of the guardhouse and yells, "Halt!"

If you surrender, go to 87.

If you turn around and run away, go to 15.

If you try to knock the guard over, go to 97.

28

With a pained grunt and a quick spray of blood, the guard falls beneath your weapon. He might not be alive, but the other guards very definitely are.

Go to 16.

29

You slice the pouch open, but the cut will be obvious to the envoy when you give him the pouch. Also, as you complete the cut, one of the gems squirts out, bounces across the bridge, and falls into the river below.

Go to 46.

30

You walk past and into the night. "That was easy," you say to yourself, but you know the challenges ahead will be more difficult. You are now in Scorch proper. Will you be able to find your way to the envoy? Is the goblin chieftain planning a double-cross? You don't know yet, but you'll find out soon enough.

The end.

31

You slip closer to the bridge, just a shadow in the night. As you get closer, you hear the slight sound of snoring, and also the sound of dice and conversation inside the guardhouse. Make a roll against your silence.

If you make it, go to 56.

If you fail, go to 86.

32

The guard sees you and shouts an alarm. The voices inside the guardhouse suddenly stop laughing. You figure you've got five seconds, tops, before the mutants come rolling out of the guardhouse with all their guns.

If you turn and run away, go to 9.

If you surrender, go to 87.

If you run past the guard and cross the bridge, go to 15.

If you dash past the guard and over the railing, go to 93.

If you try to attack the guard, go to 97.

33

A slight breeze carries sounds gently to you, which your alert ears pick up. There is the sound of conversation inside the guardhouse, along with what sounds like the rattle of dice. You also can hear a slight snoring sound.

Go to 64.

34

You do your best. Make a roll against your archery or throwing skill, as appropriate.

If you hit, go to 7.

If you miss, go to 82.

If you roll a '1', go to 39.

35

You strike the guard quickly as he raises his gun. He goes down, screaming like a stuck pig, which, basically, he is. His gun goes off, bullets tearing into the bridge. You hear answering voices from inside the guardhouse.

Go to 16.

36

You slip in the water and start swimming across. The water is warm, but it has an oily feel to it. Fortunately, the water is not flowing too fast here. Make a roll against your swimming skill.

If you make the roll, go to 22.

If you fail the roll, go to 45.

37

"Halt," says the guard. What are -"

"Will you just look at yourself? I don't believe it!" you say, overrunning the guard's words. You stride right up to him, and slap his shoulders lightly. "Straighten up! I've never seen such miserable posture! How can you call yourself a soldier when you slouch like that?"

"Hey, quit that," he says, "what are -"

"Is that beer I smell on your breath? It better not be!"

"No, no, I just -"

"You smell terrible! How long has it been since you decontaminated your uniform? I'll bet you those Faeries could smell you coming for miles! Do you have a shine on those boots, soldier?"

The guard steps back. "Well, I -"

"No excuse!" you say. "Get in there and change into a fresh uniform. And get a shine on those boots!" You point dramatically to the guardhouse.

Bewildered, the guard turns towards the door, unbuttoning his uniform collar. Seeing this, you turn and sprint for the far end of the bridge. Behind you, the guard yells, "Hey, wait!" It's dark, so you weave and duck low to confuse their aim as you dash across the bridge. Make a



roll against your dodge skill.

If you make the roll, go to 16.

If you rolled an 11-19, go to 44.

If neither of the above apply, go to 51.

38

You make it across, but the noise you made splashing about has attracted the attention of the guards. As you slip out of the water, you can see several of them on the bridge, looking in every direction. It's a bad time to make a move, but you know they'll be alert for the rest of the night, and once day breaks, you'll be caught for sure. You press forward. Make a roll against (choose one) your concealment, silence, dodge or mimicry skill.

If you make the roll, go to 5.

If you fail the roll, go to 66.

If you roll a '1', go to 22.

If you roll a '20', go to 76.

39

You deliver your package right on target. The mutant collapses without a sound. Smiling with satisfaction, you continue climbing.

Go to 22.

40

You bump bodily into the guard and knock him off his feet. He falls to the ground, still clutching the submachine gun. Behind you, the other two guards yell, "Halt!" but you're still running. It's dark, so you weave and duck low to confuse their aim as you dash across the bridge. Make a roll against your dodge skill.

If you make the roll, go to 16.

If you rolled an 11-14, go to 51.

If neither of the above apply, go to 76.

41

After a few minutes, the mutant returns to the bridge. You finish clambering across, with somewhat more caution than before.

Go to 22.

42

You try to slip past the guard. It will be difficult, as he is so close. Make a roll against your concealment skill and your silence skill.

If you make them both, go to 30.

If you fail either one, go to 32.

43

The guards walk past, talking quietly. As you watch, they approach the bridge and enter the guardhouse. Concerned about the arrival of more mutants, you decide to make your move.

If you approach the bridge, go to 89.

If you go into the gorge, go to 10.

44

You managed to put enough distance between you and the guard that you don't get hit. Still, you should have been an easy target, so chalk one up to the guard's incompetence.

Go to 16.

45

You start floundering, and you swallow a big, bitter mouthful of polluted water. Make a roll against your swimming skill.

If you make it, go to 22.

If you fail, go to 25.

46

You deftly produce one of the gemstones and hand it to the guard. It glitters in the starlight. He slips it in his pocket, and waves you across. "Hurry up," he whispers.

Go to 30.

47

Lethal bullets crack in the night air, and you can feel the wind as they pass close by your exposed neck. You figure that you have only another second or two before they get the range.

If you sprint for the bridge, go to 27.

If you run off into the night, go to 17.

48

One of the guards yells, "Hey!" and cocks and points his gun at you. "Freeze, you green slime!" he says. The other guard, a little slower on the uptake, also points his gun at you.

If you surrender, go to 87.

If you run, go to 76.

49

Staggered by the impact with the mutant lunk, you stumble, but manage to keep your balance. The mutant desperately cocks his weapon and yells, "Halt!"

If you surrender, go to 87.

If you leap off the bridge, go to 93.

If you turn and run in the direction you came, go to 12.

If you continue running across the bridge, go to 23.

50

You don't notice anything else unusual, although it would be unreasonable to assume that there are no guards at this bridge.

If you approach the bridge, go to 89.

If you go into the gorge, go to 10.

If you stay and watch some more, go to 8.

51

You zip across the bridge, weaving and ducking, with hot lead filling the air about you. Evidently the mutant guards are very incompetent. Several bullets strike the wood of the bridge with a spunk, but one slug strikes home, burying itself into your shoulder, which burns with pain.

Go to 96.

52

The mutant guard is larger and heavier than you'd hoped, and the two of you collide painfully. You stumble back. He doesn't. Your heads rings. Make a roll against your tumbling skill.

If you make it, go to 49.

If you don't, go to 84.



53

Desperately you imitate one of the common desert night birds, whistling quickly and melodiously. Make a roll against your mimicry skill.

If you make the roll, go to 61.

If you miss the roll, go to 48.

54

A guard steps from the side of the guardhouse and challenges you. "Halt!" he barks. You explain that you are merely a hapless slave running some sort of pointless errand for your master. He leans back thoughtfully as you spin your life's yarn, then nods knowingly. "Great!" he says. "We're still understaffed in the, uh, whaddaya call it, commissary!" He jams his submachine gun aggressively in your ribs. "Hey, boss!" he yells, "I got a new cook for us!"

Go to 65.

55

You creep up to put the guard out of your misery. Make a roll against your silence skill.

If you succeed, go to 92.

If you fail, go to 32.

56

You can see a guard standing in the shadows of the guardhouse, dozing off. His head bobs slightly. You can choose to slip past him or to kill him.

If you try to slip by, go to 20.

If you try to slit his throat, go to 55.

If you use a bow or thrown weapon, go to 83.

57

A guard steps from the side of the guardhouse and challenges you. "Halt!" he barks. You explain that you are merely a hapless peasant running some sort of pointless errand for your local mayor. He leans back thoughtfully as you spin your life's yarn, then nods knowingly. "Great!" he says. "We're still under, uh, whaddaya call it, still under quota for recruiting!" He jams his submachine gun aggressively in your ribs. "Hey, boss!" he yells, "I got a volunteer!"

Go to 65.

58

"Listen," you say, conspiratorially. "I'm just an elf, you know? I just need to get past this bridge, and I figured you could help me."

"Why should I?" he asks threateningly.

"I've got this nice gemstone I'd be willing to give you," you say with a smile. "Worth at least 200 gold pieces. How much does Blackwolf pay you a month, anyway?"

The guard thinks about this for a moment. "Let's see it," he says quietly.

You pull out your courier's pouch. It's made of thick leather, and locked.

If you try to pick the lock, go to 13.

If you push a gem out the opening around the lock, go to 98.

If you cut the pouch open, go to 67.

59

You take aim with your weapon. Make a roll against your archery skill or your throwing skill, as appropriate.

If you succeed, go to 70.

If you fail, go to 32.

60

Without financial support, the goblin chieftain loses his patience and takes the envoy prisoner. The goblin gives the envoy to Blackwolf, who extracts vital information from him. Blackwolf sends extra assassins to kill Avatar and Weehawk, as they are behind the secret war against the Mutants. When Blackwolf attacks with his Dream Machine, he conquers the entire world.

Although you hide in the wilderness, the land is gradually consumed by asphalt roads and billboards. Smog, litter, and pollution blight the land. Years later, you, a wretched hungry fugitive, are caught by reptilian bounty hunters. Blackwolf tortures you to death and imprisons your soul for his pleasure.

The end.

61

The second guard, the one named Max, gives the first guard a mild cuff with the back of his hand. "Dumbo," he says, "quit bein' so jumpy. You get me nervous hoppin' on every little thing you see.

Go to 43.

62

The leather is tougher than you thought, and you work the knife harder as you try to make your incision. Suddenly the knife slices through the bag, gutting it entirely. The bag tears open, and gems fly everywhere. Many skitter over the edge of the bridge, and others drop between the planks and into the river below. Keeping one eye (and one gun) trained on you, the mutant guard gathers some of the gems while you pick up as many as you can.

When you've recovered all you can, which is about 40% of the gems, the guard orders you to leave. You decide against arguing with him and his gun. A wave of cynicism washes over you, as you wonder how badly you've compromised the mission.

Go to 30.

63

You take careful aim and let fly. Make a roll against your archery or throwing skill, as appropriate.

If you hit, go to 7.

If you miss, go to 72.

If you roll a '1', go to 39.

64

You can see a little light escaping the guardhouse between the heavy curtains in the windows. There's someone inside, probably mutant guards. You can also see what might be the outline of another guard in the shadows outside the guardhouse.

If you approach the bridge, go to 89.

If you go into the gorge, go to 10.

65

The guardhouse door opens, and several more mutants leer out. They take you in and put you to work, but at least

they don't kick you up too much. They'd rather you were able to finish your chores. And so you work, afraid of blowing your cover, and all the while looking for a way to make a break for it. There should be one soon.

Will you ever get across the bridge? Will the goblin chieftain eat the envoy if you delay much longer? Only time will tell.

The end.

66

The guards finally figure out where you are, and they fire off some shots. Their aim is poor, but one of their bullets strikes you in the shoulder. You cry out in pain, but keep running as they continue to shout and fire at you.

Go to 96.

67

You grin abashedly at the guard and pull out a small knife. You work at the bag to make as unnoticeable an incision as possible. Make a roll against your dexterity attribute.

If you succeed, go to 46.

If you fail, go to 29.

If you roll a '20', go to 62.

68

"Stand at attention, soldier. Blackwolf's a wizard; he can see everywhere." Startled, the drowsy guard pops to ramrod-stiff attention. As you walk past, you fancy you can hear his heart beating rapidly.

Go to 30.

69

You inexpertly slam your body into the mutant guard's, attempting to knock him over by sheer brute force. Make a roll against your might (a secondary attribute).

If you make the roll by three points or more, go to 40.

If you miss the roll, or make it by two points or less, go to 52.

70

You skewer the guard straight through the heart. Slowly he sags to the ground. You slip up, retrieve your missile, and wipe the blood on the mutant's uniform. The voices inside the guardhouse rise and fall with another cast of the dice. No one seems to be the wiser.

Go to 30.

71

A guard steps from the side of the guardhouse and challenges you. "Halt!" he barks. "What do you think you're doing here?" Quickly you assess your possible

approaches. You may try bribery, fast talk, or guile; or you can take a sudden swipe at him with a melee weapon. Choose one of those skills, and make a roll against it.

If you succeed with melee, go to 35.

If you fail with melee, go to 26.

If you succeed with creative lying, go to 6.

If you succeed with bribery, go to 58.

If you succeed in fast talking your way past, go to 37.

If you rolled a 1 while fast talking, go to 68.

If you fail your charisma skill check, go to 91.

72

The mutant spots you, and slips a little further down the slope to get a clear shot at you.

If you leap into the water below, go to 93.

If you try to hit him with a missile weapon, go to 34.

If you surrender, go to 87.

73

You clamber into the bridgework. It's very easy indeed. Make a roll against your climbing skill.

If you succeed, go to 22.

If you fail, go to 18.

If you roll a '20', go to 93.

74

Straining to focus all your attention on the bridge, you don't notice the stealthy approach of two mutant guards. In fact, you only become aware of them when you hear them cock their submachine guns and one of them says, "Freeze, you bloodthirsty animal warmonger!"

If you surrender, go to 87.

If you run, go to 76.

75

You pause, eyes and ears alert for anything amiss. Make a roll against your alertness skill.

If you make the roll, go to 64.

If you miss, go to 50.

If you roll a '1', go to 33.

If you roll a '20', go to 74.

76

You cry out in pain as one of the mutant guards shoots you in the back, and you collapse on the ground, stunned. Wincing in pain, you try to regain your feet, but your muscles don't seem to want to work. Then you hear hobnailed jackboots crush the grass next to your ear. A cold steel barrel presses between your shoulder blades, and a harsh voice says, "Get up, you stinking yellow Faerie! Get up, before I blow you away for killing Fritz!"

Go to 87.

77

You soar with conceited non-chalance, bypassing the mutants at the bridge a little ways to one side. Suddenly, a hungry mudwump (a sort of mutant amphibian bat) flies out of the night sky and smacks into you (it thought you were a giant bug). Startled, you forget to flap your wings for a second as the mudwump tries to bite your face. You fall sickeningly as you pull the hideous thing off and throw it into the night. Too late you try to flap again, and you plow into the water. Make a roll against your tumbling skill or your swimming skill.

If you make the roll, go to 85.

If you fail, go to 4.

78

Rummaging through your pack, you lament that you don't have any gas masks or other mutant paraphernalia. You do the best you can, smearing yourself with dirt, walking with a hunch and a limp, and snarling your hair. Once you've completed your disguise, you shamble up to the bridge. Make a roll against your disguise skill.

If you fail, go to 91.

If you succeed and disguise yourself as a peasant, go to 57.

If you succeed and disguise yourself as a slave, go to 54.

79

You sink down into the brush and try to make yourself invisible. The guards appear alert, and talk in hushed voices, scanning in every direction. They pass within six feet of you. Make a roll against your concealment skill.

If you make it, go to 43.

If you fail, go to 2.

If you roll a '20', go to 43.

80

You get pulled into a swifter current, and get carried down the river gorge by the water. You are beginning to panic. Make one last roll against your swimming skill.

If you make it, go to 19.

If you fail, go to 95.

81

Despite the rustle of the bushes, you can hear the steady, measured tread of jackboots approaching. Glancing behind you, two mutants can be seen, silhouetted against the starlight. They are carrying submachine guns, and their path will take them very close to where you are now sitting.

If you run as fast as you can, go to 3.

If you hide in the bushes, go to 79.

82

The guard opens fire, hitting you twice. You fall from the bridge and into the water. Fortunately, the mutant guard saves you from drowning. He drags your wet and bleeding carcass up to the bridge.

Go to 87.

83

You take aim with your weapon. Make a roll against your archery skill or your throwing skill, as appropriate.

If you succeed, go to 70.

If you fail, go to 86.

84

You fall painfully on your rump, and get the wind knocked out of you. Glancing up, you see the guard pointing his gun at you. "Freeze, you animal!" he sneers.

If you run, go to 15.

If you surrender, go to 87.

85

You land as best as can be expected; a big splash, but your balance and orientation are fine, and you had a good lungful of air. Make a roll against your swimming skill.

If you make it, go to 38.

If you fail, go to 88.

86

The snoring guard awakens with a start. He looks around briefly, but he doesn't seem to be particularly alarmed.

If you try to kill the guard with a missile weapon, go to 59.

If you try to sneak past, go to 42.

If you try to attack him by surprise, go to 32.

If you try to slip into the gorge below the bridge, go to 10.

87

You get captured by the mutants. They divide the gems among themselves, and beat you up a lot because they don't have a television to watch. As they place you in shackles, you hope that Weehawk will send someone to rescue you soon. You've heard the tales of radiation sickness that people get if they stay in Scorch too long.

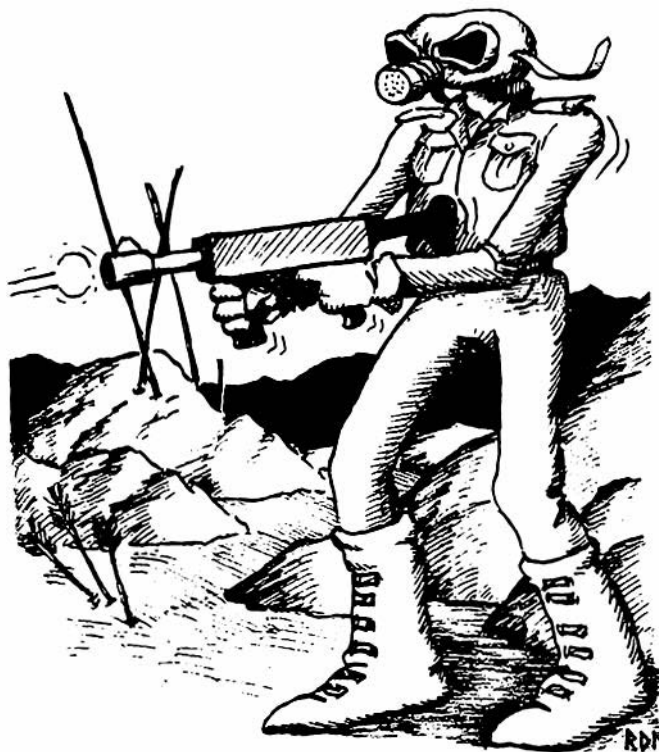
The end.

88

You flounder in the water; swimming in this brackish stuff is more difficult than you thought. Make another roll against your swimming skill.

If you make it, go to 38.

If you fail, go to 25.



89

You slip closer to the bridge, weighing your options. You can either try to sneak up to the bridge, slipping silently through the blackness of night; or you can saunter up as though you own the place, relying on the confidence such an approach would exhibit.

If you try to sneak up, go to 31.

If you walk up to the bridge openly, go to 71.

If you try to disguise yourself, go to 78.

90

Make a roll against your concealment skill.

If you succeed, go to 41.

If you fail, go to 72.

If you roll a '20', go to 93.

91

It quickly becomes obvious that the guard doesn't believe you at all. He cocks his weapon and starts to bring it up to aim at your chest.

If you surrender, go to 87.

If you turn around and run away, go to 15.

If you try to knock the guard over, go to 97.

92

You slide up, quiet as the night breeze, and give the guard a quick chop. He sags to the ground. You pause to consider that the penalty for falling asleep on guard duty is death, and that therefore you can now be considered to have administered Blackwolf's justice. You shrug.

Go to 30.

93

Suddenly you find yourself airborne, moving rapidly from the bridge to the water below. Make a roll against your tumbling skill or your swimming skill.

If you make the roll, go to 85.

If you fail, go to 4.

94

You're not sure if it was your skill or their ineptitude, but you escape harm. You bless your luck, regardless.

Go to 47.

95

The water pulls you under, and smothers your lungs with its rancid taste. But at least drowning is more peaceful than getting blown to pieces.

The end.

96

You dash off through the night into the dark hills beyond the bridge, breathing heavily. After about an hour, it becomes apparent that there is no pursuit. You tend to your wound as best you can, but you can't reach the wound well enough to apply a decent bandage. You hope the injury will not impede your mission too much.

You have made it past the bridge, and now you're in Scorch proper. Will you make it to the envoy? Can the goblin chieftain be bought with these stones? Only the future holds the answers.

The end.

97

Screaming a war cry, you plow into the mutant guard as he raises his weapon. Make a roll against your melee skill (brawling, martial arts or wrestling, if you do not have a weapon ready; or as appropriate if you have a weapon drawn).

If you make the roll without using a weapon, go to 24.

If you make the roll while using a weapon, go to 28.

If you miss the roll, go to 69.

98

You smile uncertainly, and try to work one of the gems free of the heavy leather pouch. Make a roll against your filch skill.

If you succeed, go to 46.

If you fail, you must cut the pouch open, go to 67.

99

You make it to the other side with no problems whatsoever. Good thing the mutants don't have any radar nearby, let alone any anti-aircraft guns.

You are now in Scorch proper. The wide, hot, radioactive desert awaits you. Will you find success in its shifting sands, or parched death? Fate may know, but she's keeping all her secrets.

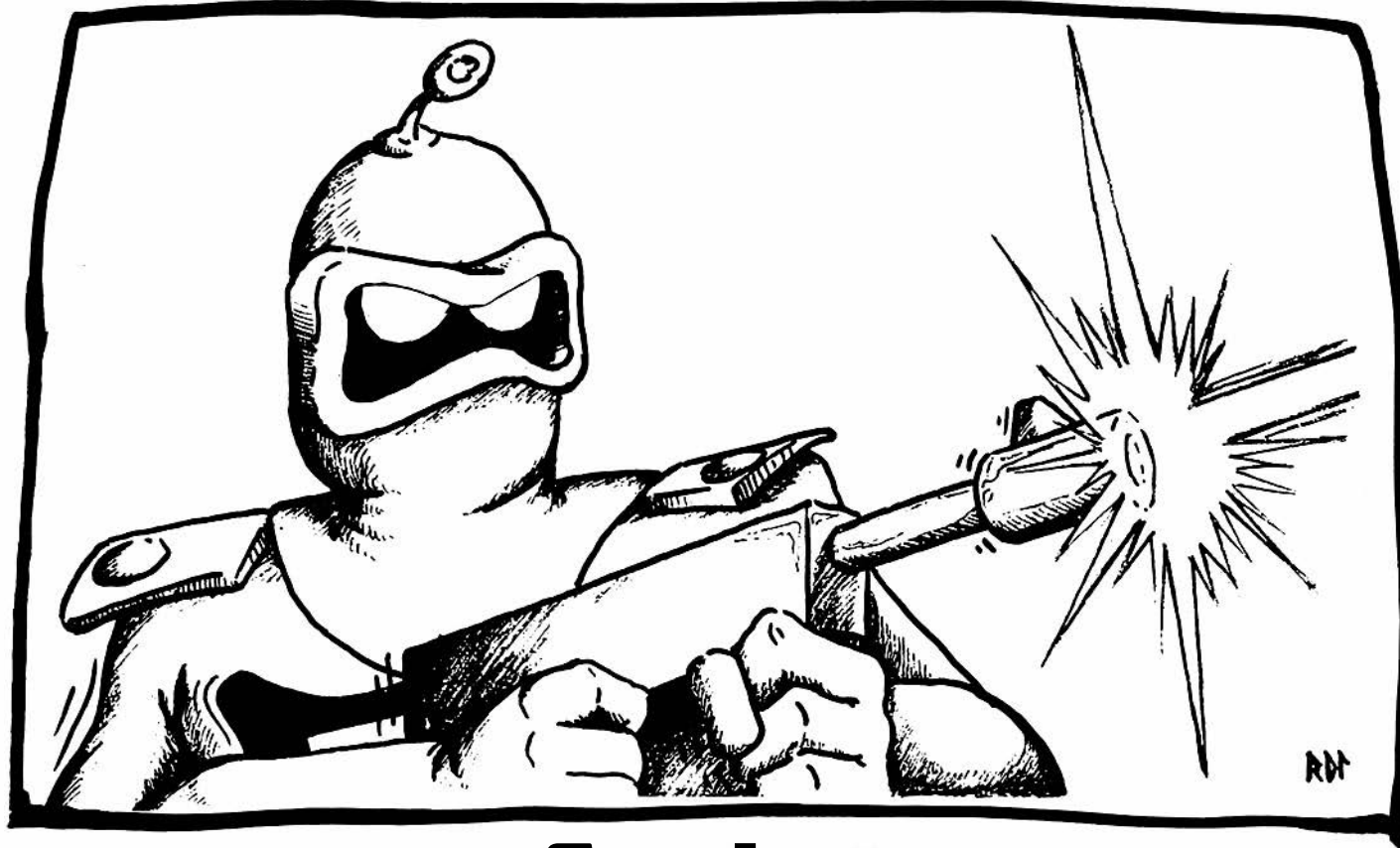
The end. Now go back and try again without using your wings!

Now that You're Finished...

See? That wasn't that hard. Your character finds himself in a situation, and you decide what to do about it. Just to get a feel for the flexibility of the game, go back and try the adventure again, making different choices, perhaps even foolish or reckless ones, just to see what happens.

"I'm warning you,
it ain't no Faerie land
out there, kid!"

- Avatar



Combat

In *Wizards*, fighting is inevitable, since the characters will be actively foiling the efforts of The Bad Guys. Even so, players should be warned of the dangers involved in mortal combat. In this system (as in real life), fighting can be deadly to PCs, especially since the Mutants will usually have better weaponry. The players should resort to combat only when necessary, or else they might end up with a bunch of little bullet-sized holes in their bodies.

The gamemaster can initiate combat whenever it is necessary. This may be before anyone actually draws a weapon, or even before anyone knows there will be a battle. For example, the characters might be in a bar when some blue elves enter, and tempers might start to flare, either between the newcomers and the characters, or even between the blue elves and someone else. At this stressful moment, the gamemaster may switch to combat turns (CT) to regulate the positions of all those involved.

During combat turns, the sequence of play is as follows:

1. Gamemaster decides actions of NPCs.
2. Players declare their actions.
3. Actions are resolved in order of initiative.
4. Any additional bookkeeping is done.

Time in Combat

When a battle begins, game time switches to combat turns (CTs). Playing in combat turns is like running the battle in slow-motion. Each combat turn lasts five seconds of game time, although each will take more than five seconds of real time to play.

Initiative

Within each combat turn, actions are resolved in order of initiative. Each character has an initiative rating for each weapon, which is equal to that character's reaction speed plus the weapon's reach (if applicable), and possibly modified by the character's armor. During a combat turn, each attacking character resolves his attack in descending order of initiative.

Surprise

Surprise occurs when one side attacks before the other side notices their presence. This might be the result of the attackers' hiding in ambush or sneaking up at night, or it

might be the result of the defenders' carelessness or the fact that they didn't expect to be ambushed at that time.

Surprise attacks subtract from the surprised characters' initiatives for the first two combat turns. On the first combat turn, surprised characters get a -10 penalty to their initiatives. On the second combat turn, surprised characters have a -5 penalty to their initiatives. Characters with negative initiatives may not attack that CT.

If a character does not have a weapon drawn, he gets a -5 penalty to his initiative for the first combat turn, to account for having to draw and ready the weapon. Thus a surprised character without a ready weapon suffers a drastic -15 penalty to initiative. In addition, if using a melee weapon or a missile weapon that fires one shot per CT, the character has his attack and parry skills cut in half for the first combat turn. If using a missile weapon that fires more than one shot per CT, the unprepared character may shoot half the normal amount in the first CT, although at full skill.

It is possible for some members of a side to be surprised, while others are not. And, in the unlikely event of two opposing groups stumbling into each other in a dark cave, it is possible for some members of both sides to be surprised. Partial surprise is also possible, with lesser penalties, if the gamemaster so rules.

A character who successfully makes a quick draw skill check avoids the penalty for surprise and unpreparedness. He may use the weapon at his full skill value, and has no initiative penalty. This is due to the reflex training and experience of the character, and his ability to switch without preamble into full combat mode. If a character blunders a quick draw skill check, he must make a simple roll against his dexterity or drop his weapon. If he makes the dexterity check, he keeps his grip, but may not attack.

Non-Combat Actions

Normally, characters in combat will be busy bashing or shooting each other and will not bother with details like finishing their dinner or catching up on their reading. Nevertheless, at times some of the characters will have agendas more important than clubbing mutants. It is for these times that we provide the guidelines below.

Action	Time
Ask the GM for a ruling	no time
Battering a door	1 turn
Bracing a rifle	1/2 turn
Drinking a potion	1 turn
Drinking a stinky potion	2 turns
Kissing	variable
Mount a ross	1 turn, varies by roll
Picking a lock	6 turns, varies by roll
Preparing a grenade	1/2 turn
Soliloquy	no time

Map and Movement

When combat begins, the gamemaster should create some sort of tactical display map for the benefit of the players. This may be as simple as a sketch in pencil on a piece of notebook paper with X's and O's or unused dice for each side, or it may involve miniatures and a game map with hex or square grid. Maps and miniatures provide the most visually compelling method for tactical gaming. The visual depiction also resolves questions and ambiguities that arise when playing entirely "in-head."

Regardless of the method used, the gamemaster must keep track of the characters' exact positions and their surroundings. When using a hex or grid map, the best scale to use is one yard per square. For sketches on paper, one yard per inch is often a good scale for close combat.

Movement

There are many ways that a character can move in *Wizards*. He might run, swim, fly, glide, leap or teleport. Specific character powers and abilities will determine which types of movement a given character may have. All characters have a base movement rate depending on what mode of movement that character decides to use. A character may move all or any portion of his movement in one combat turn.

During each combat turn, a character can attack and parry with a melee weapon (and shield) and walk up to his movement rate in feet. A running character moves a distance equal to his movement rate in yards, and may either attack or parry, but not both. Running characters always attack last, regardless of initiative. Finally, a character may sprint. A sprinting character may neither attack nor parry. He may execute a full dodge by moving at three-quarters normal speed. A sprinting character must make a stamina roll every CT or lose 1-6 shock points due to exhaustion. When sprinting, a character's speed is determined by his means of locomotion, as follows:

Humanoid	4x
Bipedal Mount	5x
Quadruped	6x
Humanoid Flyer	8x
Flyer	10x

The relatively slow sprint speed reflects encumbrance of swords, shields, etc. Note also that flyers don't gain a significant advantage over walkers during normal movement. This is because, while embroiled in melee, a character must avoid spears, swords, dead bodies, and other ambient hazards, all the while keeping an eye peeled for a chance to plug the enemy. During this kind of chaotic situation, even those with wings must move carefully.

Encumbrance

Each armor type has an encumbrance rating. This number is subtracted from the character's movement rate attribute when determining how far the character can move in combat. If the character is carrying additional items of considerable bulk or weight, the gamemaster may reduce a character's movement rate even further.

Terrain

A character's movement might be impeded by terrain. Quite simply, a character running across a wooden floor will move faster than one slogging through hip-deep snow. The gamemaster will assign movement penalties if appropriate. Here are some guidelines for movement penalties:

Terrain Type	Walk	Run	Sprint
High grass	normal	normal	3/4
Light woods	normal	3/4	2/3
Marshland	1/2	1/2	1/2
Waist-deep snow	1/4	n/a	n/a

In addition, certain terrain might require a character to pass some sort of skill or attribute check to cross. Ice, oil, or marbles on the floor could all cause a character to fall, and would require a dexterity check. A thin tripwire would require an alertness check, and if that failed, perhaps a tumbling check to keep from falling.

Jumping

A character can make a running leap up to two-thirds his might in feet without a problem. He can leap up to his might in feet by making a simple roll against his movement rate attribute. To make a leap greater than this distance, a character must make a roll against his tumbling skill, suffering a -2 penalty to his skill for every foot of distance that the leap is greater than his might attribute.

Characters jumping from a standing position can jump half as far, and have double the penalties for stretching their range.

Posture

A character can fall prone at any time, even between consecutive gunshots from an opponent. A prone character does half normal damage in any attack.

Prone characters can stand up, taking one half of a combat turn to do so. If the character attacks an opponent in the same combat turn, his skill is cut in half, or, if firing a multiple-shot weapon, he fires half the normal number of shots.

Of course, characters who get knocked unconscious automatically fall prone.

Melee Combat

Melee combat is any fight that takes place at arm's length or closer, usually using some sort of modified kitchen utensil. Combat which occurs at long range is considered missile combat, and is covered on page 68. Missile weapons can be used in melee combat; see page 71.

Order of Attacks

In combat, every character attacks in descending order of initiative. A character's initiative with a weapon is equal to his reaction speed plus the weapon's reach, minus his armor's encumbrance rating. Thus, quicker characters with long weapons will be able to strike before slower characters with short weapons and heavy armor. If two characters have equal initiatives, they strike simultaneously.

Occasionally, due to unusual situations, a character may have a bonus or penalty applied to his initiative. For example, a character who is drugged might have a -3 penalty applied. Exact penalties are up to the gamemaster.

Making an Attack

When a character attempts to turn an opponent into cold cuts, the attacking character makes a simple skill roll against the appropriate melee skill. This skill number may be modified by the attacker's encumbrance, the defender's dodge skill, or possibly other circumstances. If the player rolls less than or equal to his character's weapon skill on a twenty-sided die, the character strikes the opponent he was attacking, and may then roll damage.

Dodging

If the defender has a dodge skill of 5 or greater, he gets to subtract his dodge bonus from the attacker's attack skill. A character's dodge bonus is given by the following chart:

Skill	0-4	5-8	9-12	13-16	17-20
Bonus	0	1	2	3	4

Alternatively, the character can execute a full dodge, concentrating primarily on keeping out of the way. In a full dodge, the character cannot attack or cast spells. He may parry and move at walk speed, or may move at run speed without parrying. Whenever attacked, the defender rolls against his dodge skill (modified for armor), and if he succeeds, the attack misses.

Example: Weehawk has a dodge skill of nine, giving him a dodge bonus of 2. A mutant with a melee skill of 12 attacks him. The

mutant's adjusted melee skill is 10 (12 skill -2 for Weehawk's dodge bonus). The mutant hits and injures Weehawk. Weehawk tries to run away while performing a full dodge, so he can escape before reinforcements arrive. The mutant swings again as Weehawk runs, and hits. Weehawk rolls against his dodge skill and gets an 8. Success! Weehawk ducks under the mutant's sword and dashes off, pulling his bow as he runs.

Other Attack Skill Modifiers

There are several modifiers to an attacker's skill. Any or all of them may apply, and all modifiers are cumulative.

Armor has an encumbrance rating. The heavier the armor, the greater the encumbrance rating. Subtract the armor's encumbrance rating from the character's weapon skills and from the character's dodge skill and dodge bonus. Armor encumbrance may be subtracted from other skills at the gamemaster's discretion.

Example: Dexter has a melee: sword skill of 12, an archery: longbow skill of 14, a dodge skill of 9, and a dodge bonus of 2. He puts on leather armor, which has an encumbrance rating of 1. Dexter's melee: sword skill drops to 11, his archery: longbow skill to 13, dodge skill to 8, and his dodge bonus falls to 1. If Dexter put on plate mail with an encumbrance of 3, his dodge bonus would not fall to -1; it can't be below zero.

Attacking from behind gives a character a +5 bonus to his skill, even when the target is aware the attacker. If the target is unaware, this bonus might be even greater.

Hasty attacks subtract from the attacker's skill. If an attacker wants to strike an opponent before a certain event, the attacker must subtract one from his skill for every point of difference between the attacker's initiative and when the event takes place.

For example, an elf wants to whack a goblin with a sword before he leaps out a window. The elf has an initiative of 14, but the goblin will leap at initiative 17. The elf must subtract four from his skill to hit the goblin before the goblin leaps to safety.

Even if all the modifiers reduce an attacker's effective skill to zero or below, the character still hits on a die roll of '1'. There's always a chance...

Parrying an Attack

If the attacker succeeds in his strike, the defender makes an unopposed skill check using his parry skill. Characters may parry and attack in the same CT. If the defender successfully parries with a weapon, then no damage is done, as the defender deflects the force of the blow. If the defender parries with a shield, the attacker rolls damage normally. Damage is absorbed by the defender's shield and armor (if any), and the remainder is applied to the defender. If the parry is unsuccessful, then the damage is only absorbed by the defender's armor (if any). Optionally, attacks and parries can be resolved as opposed rolls.

Parry Skill Modifiers

As with attacking skill modifiers, there may be modifiers which apply to a character's parrying skill. These are far fewer in number than attack modifiers, and are generally the result of a gamemaster ruling. The attacker's dodge bonus is not subtracted from a character's parry skill.

Missile Combat

Missile combat normally takes place at ranges of two yards or greater, which is generally considered to be a safe distance to fight from unless the target has missile weapons, too. Missile weapons can also be used in melee combat, but it's not as easy to point and shoot at someone when you're busy dodging his oversized cleaver.

Rate of Fire

Each missile weapon has a rate of fire (ROF) value, which is the number of times the weapon can be fired in one combat turn, each at the character's full skill value. Some heavy archaic weapons (especially crossbows) can only be fired once in several turns. In order to fire one of these a second time, the character must spend the intermediate time reloading the weapon. During this reload time he may dodge, but may not parry. Some missile weapons can be fired faster than their listed rate of fire; see Quick Fire, page 70.

Ammo

Most of the modern weapons have a listing for ammo. This is the amount of ammunition carried in the weapon's clip. Once this is exhausted, the character must spend one combat turn reloading his weapon, assuming he has another full clip handy. During this time he may dodge, but may not parry.

A character who succeeds in a quick draw skill check can reload a modern firearm and fire in the same combat turn. He may only fire half the normal number of shots, or, if the weapon only fires one shot per turn, he fires at half skill level.

A character may also need to refill an empty clip with bullets. A character can refill a number of bullets equal to three plus his dexterity skill base (in other words, four to eight bullets) per combat turn. During this time, he may not attack or parry. He may perform a full dodge, but may only load half the normal number of bullets. Obviously, refilling an empty clip is something best done away from the fracas, so carry extras!

Older weapons (like revolvers or obsolete bolt-action rifles) do not have a clip, instead holding bullets in an

internal magazine. These weapons must be manually reloaded using the same rules as reloading an empty clip.

Order of Attacks

As in melee combat, every character attacks in order of initiative. A character's initiative with a missile weapon is equal to his reaction speed minus his armor's encumbrance rating. If two characters have equal initiatives, they fire simultaneously.

If a character is firing more than one shot a combat turn, have every character fire their first shot in order of initiative. Then, after that is finished, eligible characters fire their second shot in order of initiative. After that characters can fire their third shots, etc.

Occasionally, due to unusual situations, a character may have a bonus or penalty applied to his initiative. For example, a character who is enchanted might have a +4 bonus applied. Exact bonuses and penalties are up to the gamemaster.

Shooting your Weapon

When a character attempts to use an opponent for target practice, the attacking character makes a simple skill roll against the appropriate skill (archery, small arms, or throwing). There are a number of modifiers that may apply to the attacker's skill. These are outlined below. If the player rolls less than or equal to his character's adjusted weapon skill on a twenty-sided die, the character strikes the opponent at whom he was shooting, and may then roll damage.

Missile Skill Modifiers

Aiming will give a character a +2 bonus per turn of aiming. If the target is stationary, an attacker can aim for as long as desired, and the aiming bonus is cumulative up to double the attacker's skill. If the target is moving at a walk or run, the character can aim for only one turn. A character cannot get an aiming bonus at a sprinting target.

Armor detracts from missile weapon use just as it does from melee skill. Subtract the armor's encumbrance from the character's attack skill and initiative.

Attacks against unaware targets give the attacking character a +5 bonus to his skill.

Bracing helps to steady an attacker's aim. A slight brace gives a +1 bonus, while a solid brace gives a +3. A slight brace bonus can be gained by leaning against a tree, bracing a pistol with the opposite hand, kneeling, or like actions. A character gets a solid brace bonus when resting his weapon on a sandbag or windowsill, or if firing while prone. Bracing bonuses apply only at medium range or longer. Also, a bracing character cannot fire at more than

one target per CT. Characters using long bows and similar weapons will have more difficulty in finding suitable braces than will characters with crossbows and firearms.

Consecutive attacks on a target gain a +1 bonus. Every attack on the same target beyond the first gets this bonus. This bonus is not cumulative with the aiming bonus above, nor does it accumulate or increase with successive shots.

Dodges apply to missile combat just as they do to melee combat. The characters are not dodging the individual missiles (which travel too fast), but are avoiding the front end of the missile weapon. If the target character is facing the attacking character, subtract the target's dodge bonus. If the target is facing away from the attacker, no dodge bonus applies. If the target is performing a full dodge, he can roll against his dodge skill, regardless of facing.

Hasty shots may be used to fire a missile weapon before a certain occurrence. Each point of initiative difference subtracts one point from the character's missile weapon skill.

These modifiers are summed up here:

Bonus	Event
+2	Aiming (cumulative is target stationary)
-?	Armor encumbrance
+5	Attack against unaware target
+1-3	Bracing
+1	Consecutive attack
-?	Hasty shots

Other modifiers also apply. These require tables, and are explained below.

Movement is a key factor, both with respect to the target and to the firer. The target's speed is that portion of the target's movement that takes place laterally with respect to the firer. If a target is moving directly toward or away from the firer, little or no speed penalty would apply. The attacker's speed penalty is always applied at full effect.

Target		Still	Walk	Run	Sprint
Attacker	Still	-0	-1	-2	-4
	Walk	-2	-3	-5	-7
	Run	-5	-7	-10	-14
	Sprint	accurate fire not possible			

Range is always an important consideration. Every missile weapon is rated for range. This distance is the maximum distance at which the weapon can be accurately fired. The attacker's skill number will be modified by the range to the target. This modifier will depend on the weapon's actual range, as shown on the chart on the next page. Bonuses and penalties for shotgun weapons are double those shown.

Target Range	Range	Bonus
Point Blank	0 - 2 yds	+3
Short	2 yd - 1/10 range	+1
Medium	1/10 - 1/4 range	0
Long	1/4 - 1/2 range	-3
Extreme	1/2 - full range	-9

Size is also a factor. The smaller a target is, the harder it is to hit, and the larger it is, the easier it is to hit.

Size	0	1	2	3	4	20	25	30
Bonus	-6	-4	-3	-2	-1	+2	+4	+6

Visibility is also very important. If you can't see your target, you can't hit it. A character's ability to see a target can be hindered by several factors, including lighting, weather, trees, buildings, etc.

Cover	Bonus	Examples
Light	-1	Tall grass, dusk, light rain.
Medium	-5	Thick woods, night, snow.
Heavy	-9	Brick wall, black cave, blizzard.

Quick Fire

Every missile weapon has a certain rate of fire. This is the number of rounds that a character can fire per combat turn at his full skill level. If the word 'auto' is listed, the weapon is fully automatic. Automatic weapons are explained on the next page.

A character can increase the weapon's rate of fire by using reflexive fire. Reflexive fire relies on instinctive aiming, and is less accurate. Among the Mutants, it is known as 'hip shooting'.

Bows, bolt-action rifles, and bazookas (which can be fired once per combat turn) can be fired twice per turn at one-third the character's skill.

Modern firearms with a rate of fire of two can be fired up to five times per CT using quick fire. The attacker's skill is multiplied by a factor given in the table below. This penalty applies before any other modifiers for visibility, range, etc.

Shots	3	4	5
Skill	1/2	1/3	1/4

Automatic weapons cannot be quick-fired; characters may either fire two bursts of three bullets each or use sustained fire. See **Automatic Weapons** on the next page.

Weapons which require a reload time (black powder firearms and crossbows) cannot be quick-fired.

Opportunity Fire

Sometimes a character will be expecting a target to move into view. For example, a mutant may expect an elf to dash out of a doorway and make a break for the bushes beyond. If the character aims at the location where he expects the target to appear, and the target does indeed appear there, the character may immediately fire. This gives the character a -3 to his attack skill, but the target has no chance to duck behind cover before the attack is resolved.

Blocking a Missile Attack

Whether they be arrows or bullets, projectiles move too quickly to be parried like melee weapons. A character may, however, attempt to shield himself against a projectile by holding up any number of barriers, including his shield. If the objects being held covers approximately half of the character's body (i.e., a shield, chair, small table, etc.), then if the attacker rolls an even number the bullet strikes the blocking item before it hits the target character. The blocking item thus absorbs damage. If the attacker rolls an odd number, then the shots bypass the blocking device, and damage is figured normally.

Throwing

The maximum distance a character can throw a standard projectile (axe, grenade, spear, etc.) is four times his might in yards. If attempting to throw something straight up (i.e., a grappling hook), this distance is cut in half.

Most thrown objects will be missiles meant to be thrown. However, there may arise situations where characters wish to throw tables, rocks, or even squirming mutants. In these cases, the gamemaster must make a ruling on how far the character can throw the object based on its weight and shape. In general, a character can throw an object as heavy as he is a distance of one yard. As stated above, an object meant to be thrown can be hurled four yards per point of might. The gamemaster can interpolate other distances for other objects based on these figures.

Long and Extreme Range

When throwing an balanced weapon (axe, dagger) at long range, a character's chance to hit is cut in half after all other modifiers have been applied. This is because a balanced thrown weapon follows a direct path, and at long range, the weapon will begin to arc, making it much more difficult to aim. A balanced weapon may not be thrown at extreme range.

Other weapons may be thrown at extreme range, but the character's chance to hit is cut in half after all other considerations.

Grenades

Hand grenades are an exception to the above rule, because as an explosive, they do not have to directly strike the target. Characters may throw grenades at long and extreme ranges, suffering only the normal range penalty. If the character makes the skill roll when throwing the grenade, it lands where it was aimed. If the character misses the roll, the grenade lands some distance away from the intended area. This distance depends on the range the grenade was thrown.

At point blank range, there is no scatter except on a '20'. At short and medium range, the grenade misses by one foot per point by which the character missed the roll. At long and extreme range, for every point by which the character missed the roll, the grenade lands one yard away from the target. The gamemaster should roll a die to determine which direction the grenade went.

For example, Max is lobbing a grenade at a group of stinking yellow Faeries shooting arrows from a foxhole. Max's skill at throwing is 12, and he's throwing at long range, which lowers his skill to 9. Max's player rolls a 17. This means the grenade lands eight yards away (17 roll - 9 skill) from the foxhole, which was Max's intended target. Rolling for direction, the gamemaster determines that the grenade falls to Max's right. The gamemaster checks the distance, and finds that Max's grenade has landed near Fritz, who is sneaking up on the Faeries, trying to catch them by surprise.



Automatic Weapons

There are some Mutant weapons which will fire more than one shot per pull of the trigger. These are the venerable (and feared) machine guns and submachine guns. Most of these cannot be fired single-shot, but must be fired in either bursts or on sustained fire.

Bursts are groups of three bullets. When using burst fire, the character hits the target with one bullet if he makes his skill check. If he makes his skill check by five points or more, he hits with two bullets, and if he makes the skill check by ten points or more, he hits with three. Damage is rolled normally, for each bullet. A character may fire two bursts per CT.

Sustained fire means the character holds down the trigger, firing a continuous stream of bullets. This uses 50 bullets per combat turn, or as many as the character has. Sustained fire is targeted on areas, not individuals, each attack covering an area two yards square. For each ten rounds the character fires, he gets one die roll against each person in the target area. The character may concentrate all his fire on one area, or he may spread his fire to cover more area. The firer must first divide his total attack dice between all areas covered, then roll a separate attack roll against each target. For every target hit, roll one six-sided die. This is the number of bullets which strike the target.

For example, a mutant opens fire with a light SMG on four elves, each standing one yard apart. The elves cover two 2x2 yard target areas, and the mutant gets three attack die rolls as he has 28 bullets in his clip. He splits his dice into two against one target area, and one against the other. He rolls two attack rolls on each of the elves in the first area, hitting one twice (seven bullets) and one once (four bullets). He rolls one attack each on the second pair of elves, hitting one (one bullet) and missing the other. Yes, charging an automatic weapon can be deadly.

Missile Weapons in Melee

When a character uses a missile weapon and is also the target of a melee attack, several restrictions apply. The missile weapon user does not get bonuses for point blank range (except shotguns, which receive a +3), consecutive fire, or aiming. In addition, melee attacks are conducted at the same time as the first missile attack. Since melee weapons get an initiative bonus for reach and missile weapons don't, this means that the sword-armed elf will often strike before the gun-packing mutant. Second missile attacks, if any, are resolved after all melee attacks have been resolved. If the character uses his missile weapon to parry, he gets one less shot than CT.

Yes, this makes using a rifle on a axe-wielding elf a tricky proposition. That's why bayonets were invented.

Damage

When a character strikes another character in combat, the target suffers damage. This damage may be reduced or eliminated by the target's armor or parry. A successful hit with a weapon will inflict both shock point damage, representing stun and pain, and hit point damage, representing physical injury.

Determining Damage

Every weapon has a damage code listed for it. This is in the form of a number followed by a 'D', possibly with a plus or minus number appended. The number before the 'D' is the number of six-sided dice you roll for that weapon. Thus, for a weapon with a damage code of 3D, you'd roll three dice for damage. For a weapon listed as 5D-1, you'd roll five dice. The number after the + or - (if any) is the weapon's damage modifier.

When rolling damage for a successful strike, the number of shock points inflicted by the blow is equal to the total of the dice thrown. If the weapon has a positive or negative modifier to its damage, apply the modifier to the shock point damage of the weapon.

In addition to the shock point damage, each successful strike will also cause hit point damage. Use the same dice as used for the shock point damage; do not reroll the dice. Any die showing a 1, 2, or 3 causes no hit point damage. Any die that shows a 4 or a 5 causes 1 hit point's worth of damage. Any die showing a 6 causes 2 hit points in damage. A successful strike with a weapon will always cause 1 hit point's worth of damage, even if none of the dice were a 4, 5, or 6. Successful strikes with unarmed combat do not automatically score one point. You must roll a 4, 5, or 6.

As an example, Dexter the Elf takes a swing at a robot and hits. He's using a shortsword, which does 4D-2 damage. Dexter's player rolls four six-sided dice, as this is the number indicated by the code '4D'. He rolls 1, 3, 4, 6. The shock point damage is determined by the total of the dice, which is 14. The player subtracts two points from this total for the '-2' modifier listed in the weapon damage. Thus the strike does 12 points of shock damage. In addition, the strike does hit point damage. The 1 and 3 score no hit points, the 4 is worth one point, and the 6 is worth two. Thus Dexter inflicts 12 shock points and 3 hit points on the robot with his shortsword. On the next CT, Dexter hits again, and rolls a 1, 2, 2, 3. This hit scores six shock points after the '-2' modifier. The blow would also score no hit points in damage, as all the dice are threes or less, but because Dexter hit with a weapon (instead of with his bare hands), he automatically scores one hit point of damage. Thus Dexter's second strike does 6 SP and 1 HP damage.

Damage Bonus

The character adds his strength bonus to the damage done by his melee weapons. If this causes the weapon's damage to have a +3 (or -3) modifier, reduce the modifier by three and the character instead rolls an extra (or one fewer) die of damage. A character does not add his damage bonus to a missile weapon.

Example: An elf has a might of 6. This gives the elf a -1 damage bonus, indicating that he scores less damage than the average person due to his small stature. The elf decides to carry a shortsword, which does 4D-2 damage. The elf adds his negative damage bonus to his shortsword's damage, making the weapon's damage 4D-3. A three point modifier is equal to one die, so the elf actually does 4D-(1D), or 3D of damage when he hits with his shortsword.

Aces and Blunders

If a player rolls a 1 when using a combat skill (archery, melee, parry, small arms, or throwing), the player succeeds in his skill check and also rolls on the appropriate ace chart for additional effects which will enhance his action. Likewise, a character who rolls a 20 must also roll on the blunder chart and suffer the consequences.

There may be certain circumstances where the result on the ace or blunder chart makes no sense; after all, you can't damage a liche's armor if he's not wearing any. In these cases, the gamemaster should either interpret the die roll ("you'd damage his armor, but since he has none, you do extra damage to him") or have the player reroll on the chart until he gets a logical result.

NPCs also use the ace and blunder charts. After all, fair is fair, and there's little more gratifying than watching a mutant accidentally skewer his buddy through the back.

Effects of a Parry

If the defender successfully parries a melee attack, the damage taken is reduced or eliminated.

If the defender parries the attack with a weapon, then he has deflected the blow and turned the force of the attack away from his body. He suffers no damage.

If the defender parries the attack with a shield, then the shield absorbs damage. Like armor (below), each shield is rated for the number of shock points and hit points it will absorb from each successful attack.

Armor

Armor protects a character, albeit imperfectly, against the ravages of naked steel. Unlike a shield, the character does not need to parry to use armor. Each type of armor has a rating for the amount of damage it will absorb. This amount is subtracted from each strike the wearer suffers.

Armor also has an encumbrance rating. This encumbrance number is subtracted from the character's movement rate, initiative rating, his dodge bonus, and also from all his dexterity skills when in combat.

Pulling an Attack

If the attacker wishes to inflict less damage, he may opt to 'pull his attack'. He must announce this before rolling damage. When rolling damage, discard the highest die rolled, or the highest two dice if the weapon does 5D damage or more. Missile weapon attacks may also be pulled (the attacker aims at the target's legs, for example). Thus a character inflicting 3D damage and rolling a 2, 4 and 6 on a pulled attack will inflict 1 HP and 6 SP damage.

Effects of Damage

Characters that have taken inordinate amounts of punishment may suffer additional problems. They may be knocked unconscious, put in a coma, or killed outright.

Unconsciousness: If a character's shock points fall to zero or below, that character is unconscious. An unconscious character will fall helplessly to the ground, dropping anything held in his hands. Unconscious characters recover shock points per normal, and regain consciousness once their shock points have again reached a positive number. Once conscious again, these characters can do nothing other than crawl out of the way until they regain their wits by making a successful resistance check. A recovering character automatically regains his wits once the total of his will power and current shock points exceeds twenty. Once a groggy character has cleared his head, either automatically or with a successful resistance roll, he may again resume normal action.

Coma: When a character's HP total drops to zero, or the character's shock points drops to a negative number equal to that character's recovery attribute, the character is comatose. He is unable to recover shock points or hit points, and will lie there until he receives medical treatment. If the character does not receive medical attention for a number of hours equal to his constitution, the character dies.

Death: When a character's hit points drop into the negative values, or his shock points drop to a negative number equal to his shock points attribute, the character is dead. If a character has been dead for less than a number of minutes equal to the character's constitution, there is a chance of survival if the character receives proper medical attention. See *The Brink of Death*, page 75.

Smashing Things

Player characters can be amazingly destructive creatures. During their adventures, there will be no end of

things they'd like to destroy. Given that every so often there will be mutants shooting at them as they work, it's nice to have some rules governing such behavior.

Every inanimate object is rated for shock points and armor. An object's shock point rating is a measure of how fragile or tough it is, and the armor rating is a measure of how durable it is and how well it can withstand abuse. A large four-poster bed would have a lot of shock points, but no armor. A bowling ball would have few shock points (once it cracks, it splits in half) but a lot of armor (it can get thrown around all day).

A character can take two swings at an object every CT. Both of these swings automatically hit, and the character rolls for damage. Only the shock point damage counts against objects; hit points are not calculated. Subtract the object's armor rating from the damage, then subtract the remainder from the object's shock points. When its shock point total reaches zero, the object breaks.

Here are some sample object statistics:

Item	SP	armor
Door	50	8
Mirror	1	3
Pistol	10	15
Rope	3	0
Stool	15	0
Table	40	2



Other Hazards

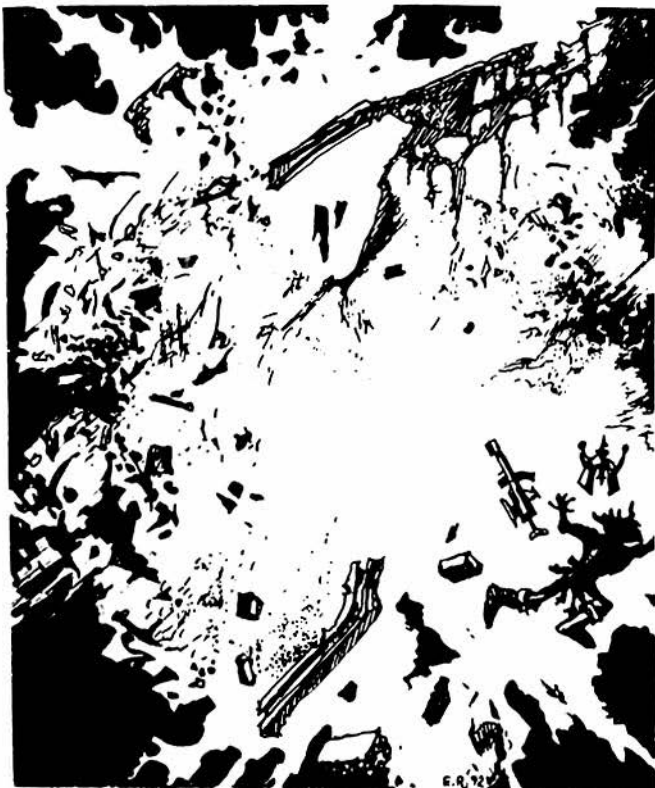
Especially when fighting in strange areas, bullets and knives are not the only things characters must be careful to avoid. Heights, explosions, fires, falling rocks, and other items continually make life interesting for the Faerie adventurer.

Of these, falls and explosives are the two most common and most easily standardized. Fires, rocks, and other hazards depend too much on the exact circumstances (just how hot is that fire, anyway?), so the exact threat posed by these hazards will have to be defined by the gamemaster.

Explosives

All explosives are rated for a number of six-sided dice of damage. This is the damage the explosive does to a target standing right next to it. The damage of an explosion drops 1D per yard of distance between the explosion and the target.

For example, a mutant throws a grenade into a group of elves. The grenade does 6D explosion damage. One elf is standing a little over a yard away, another four yards, and a third is standing seven yards away. The first elf takes 5D damage, the second takes 2D, and the third takes no damage, as he is more than six yards away from the blast.



In addition to the regular damage, a character hit by an explosion falls down if the stun damage he receives is greater than his might.

Characters can protect themselves from explosives by hiding behind cover or falling prone before it explodes. The benefits of cover vary widely, depending on the type of cover and many other circumstances. The gamemaster will make a ruling. Prone characters suffer half the normal damage from explosions.

Finally, brave characters can fall on a grenade to save others from its effect (exception: fairies are too small to do this). If a character falls on a grenade, no one else suffers any damage, however, when rolling for the damage the character suffers, add two to each die and then double the total damage done. An adjusted value of seven or greater is treated as a six.

For example, a gnome dives on a grenade. The gamemaster rolls six dice and gets a 1, 2, 2, 4, 5, and 5. Each gets two points added, so they become a 3, 4, 4, 6, 6, and 6. This totals 8 hit points and 29 shock points, which gets doubled to 16 hit points and 58 shock points. The gnome promptly expires.

Falling

Sometimes, due either to failed climbing rolls or the assistance of enthusiastic demons, a character may find himself being prosecuted by the law of gravity. The damage taken by a fall is shown on the chart below. Note that higher falls incur a set level of automatic damage.

Feet	SP	HP	Dice
10	0	0	1D
20	0	0	2D
30	6	2	3D
40	18	6	3D
50	30	10	3D
+10	+15	+5	+0D

If the character makes a tumbling skill check, either the damage he takes is reduced by 1D, or the automatic damage he takes is cut in half. An ac reduces the damage by another 1D. If the character lands on marshy ground, falls through trees, or lands in a load of hay, the damage is reduced as if he had made a tumbling skill check. Thus, if a character makes a tumbling roll and lands in a hay wagon, the damage he takes is reduced by 2D or else the automatic damage is cut to one quarter normal (halved then halved again).

Water landings also help the character survive long falls. If the character makes a swimming check, he makes a controlled landing in the water, and the damage he takes (automatic and rolled) is cut in half. This can also be combined with the tumbling benefit.

Healing

When seeing their buddies lying in a pool of blood, other characters will be very concerned for their well-being. Some may even overcome their squeamishness and decide to lend a helping hand. After all, if a teammate dies, who'll help fight the next batch of mutants?

Natural Healing

When a character loses shock points or hit points, that character's body begins to recuperate. Approximately every two and a half minutes, a character receives a number of shock points equal to his recovery attribute. Also, once per month (more or less), a character receives a number of hit points equal to his recovery. A character only recovers hit points while he is resting, unconscious, or taking on a light load. Shock points are recovered automatically.

The recovery chart, located on page 139, will help take the burden off any overworked calculators. Simply determine whether you are recovering shock points, or hit points. The left side column references combat turns or days, depending on which is being recovered. Cross-referencing the character's REC with the combat turn or day. If a number is present, a character gets back 1 point. If nothing appears, the character recovers 0 points that turn or day. The entries in the recovery chart are numbered to facilitate rapid recovery calculations across large gaps of time ("let's see, it's been two and a half weeks since you were injured, so eighteen days crossed with a recovery of twelve means you've gained back seven points.")

Often it will be unnecessary to calculate one's exact recovery. For example, if a character does not get involved in combat, he can wander about town shopping and sightseeing while recovering hit points. It makes no difference to his activities whether he currently has two hit points or six. Likewise, as long as someone's not close to being knocked unconscious, it is unnecessary to calculate shock point recovery every single combat turn. Instead, calculate recovery every five or ten combat turns. Remember, though, don't get too bogged down in accounting. It's only a game.

First Aid

First aid is field medicine, and is primarily concerned with keeping a patient from getting worse, and mitigating the damage as much as possible. Characters with first aid skill can treat their comrades right on the field of battle, possibly while a fight is still going on. It takes about a minute to give someone some basic first aid, assuming you've got a kit handy or their wound isn't complex to treat.

If a character succeeds with his first aid skill use, the patient receives one hit point back. In addition, the patient receives a number of shock points equal to the amount by which the practitioner made his first aid roll. An ace doubles the amount of healing done, while a blunder causes the patient's shock points to decrease. With a blunder, the patient either drops to zero shock points, or loses a number of shock points equal to the amount by which the practitioner missed the roll, whichever is lesser.

Chirurgy

Chirurgy is not field medicine, but nursing. Chirurgy requires days to work, as it concerns itself with the body's natural healing process.

When a chirurgeon treats a character, have the chirurgeon make a skill check. For every point by which the chirurgeon beats the required skill number, the patient's effective recovery attribute is increased by one. An ace either doubles the patient's recovery, or increases it by the level of the chirurgeon's skill, whichever is greater. If the chirurgeon rolls exactly equal to his skill level, then the patient immediately recovers one hit point, then continues to recover per normal.

Failed chirurgy rolls do no harm to the patient (unlike in real life... this is, after all, a fantasy game). Blunders worsen the patient's condition at the GM's discretion.

Chirurgeons can also minister to those in need of increased shock recovery. Make one chirurgy skill check when the chirurgeon begins assistance. For as long as the chirurgeon stays with the patient, the patient's recovery is increased double that described above. If the chirurgeon exactly makes the skill roll, the patient receives two shock points (not one hit point; that requires bed rest).

The Brink of Death

Larry: "Oh, master! The enemy is dead!"

If a character is considered dead (i.e., he has a negative number of hit points), and is brought back to a comatose or unconscious state by the use of first aid, he might survive the death experience. Roll a twenty-sided die and add the number of minutes the character spent being 'dead'. If the total is less than the character's constitution, the character recovers with no ill effects other than memories of paranormal experiences. However, if the total is greater than the character's constitution, the character loses attributes due to brain damage. For every point by which the total is greater than the character's constitution, subtract one point each from the character's charisma, intelligence and perception. Also subtract half the difference (round up) from all associated skills. If this results in a character that no longer appeals to the player, let him retire the character and create a new one. If any attribute falls to zero, the character does not survive.

Example of Combat

Dexter, the character created on page 30, has just begun his first adventure. While journeying to Montagar, he has encountered two mutants reconnoitering a wooded trail, and successfully concealed himself from their inept search.

The mutants walk past Dexter and up the trail. He aims at the smaller mutant with his short bow. The mutant is twenty-five yards away, medium range, which gives Dexter no bonuses or penalties. In addition, Dexter aims for two CTs. This gives him a +2 bonus for aiming (he doesn't get two turns' worth of aiming bonus because the mutants are moving). Finally, Dexter gets a +5 because the mutant is unaware of his presence. The +7 bonus is added to Dexter's archery skill of 9 to give an effective skill of 16. Dexter lets the arrow fly.

Dexter's player, Ken, rolls a twenty-sided die and gets a 2. This is less than 16, so Dexter gets a solid hit. The gamemaster, feeling generous, rules that because of the slow-moving target and the excellent die roll, Dexter's arrow does an extra die's worth of damage. Ken takes four dice (three for the short bow's 3D damage code and the fourth for the gamemaster's ruling) and rolls them. The dice come up 6, 5, 3, and 6; very good numbers. Dexter's arrow does 20 shock points and 5 hit points of damage. The mutant screams and falls.

(The targeted mutant has CON 7, SIZ 6, and WP 6. He's weak. His shock point total is 19, so 20 shock points of damage puts him at -1 SP, which is unconscious. He also has seven hit points, reduced to 2 by Dexter's shot. The mutant's REC is 7, so nine CTs from now he'll have recovered two shock points. This will put him back at +1, and he can try to regain coherence and rejoin the fight.)

On the second CT, Dexter takes a shot at the second mutant. The mutant tries to quickly draw his luger and fire.

The second mutant's initiative is 17, two points higher than Dexter's 15, but he's surprised and gets a five point penalty. Thus Dexter has the higher initiative, so he shoots before the mutant draws his gun. He no longer has any bonuses or penalties to his skill, so he needs to roll a nine or less on a twenty-sided die. Ken rolls a 13, and Dexter's arrow flies wide of the mark.

The gamemaster rolls a twenty-sided die for the mutant to see if he succeeds at quick draw. He rolls a seven, and the mutant fails. The mutant still gets one shot off (half of two; his normal number of shots). The mutant's skill with small arms: pistol is 8. The gamemaster rolls for the mutant and gets a 13. A sharp crack splits the air as a piece of lead flies past Dexter's body. Dexter, with sensitive hearing, must roll his will power or less to avoid being stunned by the sound. Ken rolls a five, and succeeds.

Dexter is alarmed by the gun, and does a full dodge as he runs through the brush. His dodge skill is reduced by one thanks to his ringing ears. This means the mutant has

a -2 penalty (for Dexter's running), and Dexter must also miss his dodge. The gamemaster rolls for the mutant's next two shots.

For the first shot, the gamemaster rolls a 6, and the mutant barely hits. Dexter fails his dodge. The damage for a light pistol is 4D+2, and the gamemaster rolls a 1, 2, 2, 3. This means that Dexter takes 10 shock points (dice total plus two). Also, although the dice scored no hit points (there were no 4's, 5's or 6's), a successful strike with a weapon always does at least one hit point of damage. Dexter makes another successful will power roll, and his ears still ring.

For the mutant's second shot, the gamemaster rolls a 20. A blunder! Checking the missile blunder chart, the gamemaster rolls a 14 - major jam! The mutant curses and scrabbles for his companion's pistol. Dexter, sensing an opportunity, draws his sword and moves to attack. Dexter has a fear of melee, but he also hates mutants. Since the mutant is unarmed, the gamemaster lets Ken roll against Dexter's unmodified will power to attack the mutant, as the mutant is currently unarmed. Dexter makes the roll.

Dexter's sprint movement is 44 yards per turn (MR 11 multiplied by four). The gamemaster figures it will take the mutant a full combat turn to get to the pistol, and by that time, Dexter will be on him. Alternatively, the mutant could draw a dagger and fight hand-to-hand. The gamemaster rolls a twenty-sided die and compares it to the mutant's resistance (as a measure of discipline) to see if the mutant goes for the gun or panics. The roll fails, the mutant panics and draws his dagger as Dexter closes.

Seeing the mutant draw a weapon, Dexter does not charge, but closes carefully. In melee combat, each character can both attack and parry each round; Dexter with sword and shield and the mutant with his dagger.

Dexter has an initiative of 16 with his shortsword, which is still less than the mutant's 17, so the mutant strikes first. The mutant's skill is 7, and the gamemaster rolls a 6 for a hit. Dexter manages to get his shield in the way with a roll of 2. The mutant rolls 3D damage, and gets a 3, a 4, and a 2, totaling 9 SP and 1 HP damage. All of these are absorbed by Dexter's shield.

Dexter counterattacks and rolls a 12 for a miss.

Next CT, the mutant rolls a 17 and misses wildly. No need for Dexter to parry. Dexter in turn, rolls a 1. An ace! The mutant barely misses his parry with his dagger. Ken checks the melee ace chart. He rolls a 16; damage opponent's armor. The gamemaster has Ken reroll the ace since the mutant is not wearing armor. Ken rolls again and gets a 4; double shock point damage. Ken rolls four dice for Dexter's shortsword and gets a 3, 3, 5, and 5, doing 16 shock points and two hit points. The 16 shock points is doubled to 32, which barely puts the mutant unconscious.

Dexter gives the downed mutant another whack for good measure, killing him. He then takes the smaller mutant's gun and waits for him to regain consciousness.



Magic

Magic is the antithesis of technology, for it influences the environment with the mind, while technology controls it with the hands.

Magic is as simple as technology to those people disposed to learn of it. Among the Faerie lands, everyone knows of magic, and many people practice it a little, but few are truly proficient. In this sense, the practice of magic could be compared to gymnastics; everyone knows what gymnastics are, and most people can turn a cartwheel, but it is only those dedicated few who can perform truly wondrous tricks. And, given enough time and dedication, anyone can become a master.

Wizardry, in turn, is of a completely different nature than magic; it is much more powerful, and it not bound by the same strictures. Wizards can bind demons, cure radiation sickness, and transmute items into other things. There are only two practitioners of wizardry in Halcionia; they are, of course, Avatar and Blackwolf, and though many might desire to use wizardry, no one else is able to comprehend even the most simple concepts of this arcane vocation.

A Warning to Novices: The skill of magic is much more advanced than the mundane and technological skills.

Magic is much more flexible than other skills, which makes it more difficult to use. Its very freedom and latitude can lead to abuses by unscrupulous players. When learning the system, we recommend that no more than one character in a party be able to use magic, and that this player be the most experienced gamer. Later, when everyone has gotten used to the system, other characters can learn magic. Even then, we recommend that no more than half the party be able to use magic. To further assist you, a list of common spells, complete with explanations of how they were created, starts on page 84.

The Structure of Magic

Magic, like technology, has no set structure. There are only laws and guidelines. And, since magic is an individual and intangible art, there is not nearly as much standardization in magic spells as there is in, say, rifles produced by Mutants. Each character can make up any spell he wishes, and once he creates the spell, he can cast it as often as he likes, and can teach the spell to others.

The creation of spells is governed by a variety of factors. These are outlined starting on page 81.

The Skill of Magic

Magic is a will power skill, and represents the ability you have to influence the magical essence of the universe. The higher your skill, the better your chance of success, and the more powerful spells you can cast. In addition, everyone has spirit. This characteristic is a measure of your magical strength and endurance. The higher your spirit, the more often you can cast spells, and the better your chance of resisting a magical attack.

When attempting to cast a magic spell, you must make a roll against your magic skill. If you make it, the spell works, otherwise it fails. If you blunder, unusual things may happen. Whether you succeed or fail in casting the spell, you may lose some spirit points temporarily, as your soul becomes exhausted from the effort.

Casting a Spell

Every spell has a point cost associated with it. Characters can only reliably cast a spell that has a point cost equal to or less than their magic skill level. If a character tries to cast a spell with a point cost higher than his magic skill, see **Casting a Difficult Spell**, page 79.

When a character attempts to cast a spell, he makes a skill check against his magic skill. His magic skill level may be affected by adverse circumstances like any other skill. Also, the character's magic skill is affected by practice with a spell; see **Practice**, right. Subtract the point cost of the spell from the character's magic skill as adjusted for circumstance and practice. This is the spell's **threshold**.

If the roll is less than or equal to the spell's threshold, he succeeds in his cast, and he loses a number of spirit points equal to the number he rolled on the die. Aces can result in increased effect at the gamemaster's discretion. For example, if a character is casting a twelve-point spell and rolls a three, the spell works and the character loses three spirit points.

If the roll is higher than the spell threshold but less than or equal to his magic skill, the spell succeeds and the character loses spirit points equal to the cost of the spell. For example, a character with magic skill 10 casts a five point spell. He rolls an eight. The spell works and he loses 5 points.

If the roll is higher than his magic skill but less than or equal to twice his magic skill, the spell fails, and the character loses one spirit point.

If the roll is over twice as high as his magic skill, the spell fails and he loses spirit points equal to the cost of the spell. For example, a character with a magic skill of eight casts a seven-point spell and rolls a 19. This is greater than twice his skill, so he loses seven points and the spell fails.

If the character blunders, the spell fails. In addition, the character loses a number of spirit points equal to the cost of the spell. And finally, the spell may, at the gamemaster's option, backfire or have other unintentional effects. For example, a character tries to lob a fireball into a crater filled with mutants. He rolls a 20 on his magic skill check, blundering. The gamemaster rules that the fireball breaks apart too soon, and instead of hitting the mutants, it has set the character's own pants on fire.

Practice

A character need not depend entirely on his magic skill level for spell casting. He can practice specific spells and get to learn them better than average. These spells can then be cast even more reliably. To continue with the gymnastics analogy, this is akin to practicing a single difficult move in gymnastics. You can get significantly better with that one trick, but your extra skill won't help you in different maneuvers. However, with similar maneuvers, you gain some benefit from your practice, despite the differences in execution.

Your character can practice as many spells as they like. For each practiced spell, you must name it and write a complete description on the back of your character sheet. You may then purchase bonus levels in the spell. The cost is one-fifth the cost of purchasing your next level of magic skill (see page 104). **You cannot have a practice skill level higher than your will power base chance.**

For example, a character with a will power of 10 and level 10 magic wants to buy a bonus level of a spell. The cost is 6 IP (33 for level 11 magic -3 for WP base, divided by five). This may seem expensive, but remember that practiced spells continue to add to your magic skill, even after it increases. It also allows you to cast more powerful spells.

When you cast a spell which you have practiced, you may add the bonus levels of the spell to your magic skill level. Also, you may alter the spell by one point (changing range or effect slightly) and still add half your bonus level to your magic skill.

Example: Rupert the fairy has developed a Giant Pink Rat illusion spell. He has a magic skill of 8. Over the course of several adventures, he has gained four levels in Giant Pink Rat. Therefore, when casting the spell, Rupert's effective magic skill is 12 (8 for magic and 4 for practice). When Rupert casts any other spell (like Sneeze) his magic skill stays at 8. Also, Rupert's Giant Pink Rat spell has a range of zero feet. One day, he sees a mutant with a submachine gun. Not wanting to risk getting hit by the mutant's bullets, he casts his Giant Pink Rat spell a few feet away. This is a slight adjustment to the spell (altering the range), so Rupert's effective magic skill for this casting is ten (he gets the benefit of half of his four-point practice). Had Rupert adjusted the spell by more than one point, he would have lost all benefit of his practice.

Opposed Casts

Many spells require the character to overcome the natural resistance of the target. For example, if a character creates a rock, then the rock is real, and if thrown, it can knock a mutant on the noggin. However, if a character wants to levitate the mutant out the window, he will have to overcome the mutant's natural desire to stay in contact with the ground. In general, if the target doesn't want to be affected by the magic, the spell is an opposed cast.

In these cases, the spell-casting character must first make a successful skill check against his magic skill to see if he succeeds in casting the spell. Then the character and the target must make an opposed spirit check. The character uses the spirit point total he had as he started to cast the spell (i.e., before deducting the cost of the spell being cast) and the die roll he rolled to successfully cast the spell. If the spell-casting character wins or ties the opposed spirit roll, the spell succeeds. If not, then the spell does not have the desired impact.

Example: Rupert the mountain fairy, with a spirit of 12, wants to cast an illusion to intimidate Weehawk. He casts his favorite Giant Pink Rat spell and rolls a '2', thereby losing two points from his current spirit point total. Weehawk now makes an opposed spirit roll to see if he believes the illusion. Weehawk, with a spirit of 13, rolls a 9, beating his spirit by four. Rupert uses his spell-casting die roll of two, which beats his spirit of 12 (before the two-point cost) by ten points. Rupert's ten-point

differential beats Weehawk's four-point success, so Weehawk believes the illusion and acts accordingly. If Weehawk had won the roll, he would still see the giant pink rat, but he would have known it was an illusion, and the image would start to unravel.

Packing a Spell

If the spell can be resisted or overcome, the spell caster can increase the odds of making the target succumb by expending extra spirit points. These points are lost after the spell is cast, but can be regained normally. For each spirit point the caster packs into the spell, he adds four to his spirit rating for the spell's opposed roll.

For example, Rupert the fairy tries to cast his Giant Pink Rat spell on a demon. Rupert's spirit is 13, and he packs another two points into the spell to ensure the demon believes the illusion. Rupert's character rolls a 3 on his magic skill use, so he succeeds in casting the spell. The demon now makes an opposed roll against Rupert. Since Rupert packed two points into the spell, he has an effective spirit of 21 for this cast (for an 18 point spirit difference). After this spell, he will have 8 spirit points remaining (13 spirit -3 for the spell and -2 for the extra boost).

Focuses

As mentioned under the skill description of magic (page 53), most characters become psychologically dependent on some sort of focus for their spells. This may be a wand, hand gestures, chanting words, or something else. If a character is trying to cast a spell and cannot use his focus for whatever reason, the character suffers a four point penalty to his magic skill.

Casting a Difficult Spell

Characters can attempt to cast spells which have a point cost higher than their magic skill. The spell only succeeds if they roll a '1' on their skill check. If they succeed, the spell works and they lose a number of spirit points equal to the cost of the spell. If they roll higher than a one, but less than or equal to their magic skill, nothing happens.

Evocation

In times of distress and frustration, a character with magic skill can attempt to evoke. Evocation is unpredictable, but often quite powerful.

Simply put, evocation is trying to make something happen. It has no form, no concentration, or in fact any type of structure whatsoever. The character simply tries to make something occur to help his cause.

When evoking, the character rolls a twenty-sided die.

If he rolls less than or equal to his current spirit points, he expends spirit points. The number of spirit points he has left after evoking are equal to the number he rolled. Also, something happens which will help him in some way.



If he rolls higher than his current spirit points, he loses a number of spirit points equal to the amount by which he missed his roll. In addition, something happens which will worsen his situation.

The exact results of an evocation attempt are up to the gamemaster. Generally speaking, the greater the success (or failure), the more drastic the results. Nevertheless, there is no predictability in evocation; it is capricious and dangerous. This is why it is generally used only by those prone to panic or frustration, or who find themselves in impossible straits.

Example: Elinore is trapped by the mountain fairies. She has only a small skill level in magic, so she tries to evoke her way out of her difficulties. Her current spirit point total is 11. Elinore's player rolls an 8. Elinore loses three points of spirit, bring her to a current total of eight, which is the number she rolled. Something also happens that helps her, although it's nothing major as she merely succeeded by three points. A shimmering bolt of red blasts forth from Elinore and knocks a few fairies down. The gamemaster decides that this demonstration of power makes the fairies more amenable to letting her go before she really hurts them: he gives Elinore a +5 bonus on her next Charisma roll. Unfortunately, Elinore's player blunders her roll, and rather than letting her go, the fairies get worked up into a frenzy. Desperate, Elinore tries evocation again. Her player rolls a 9, which is one point higher than her spirit. She loses one point of spirit, bringing her to seven. The stone statue above her animates, and begins stalking the fairies to eat them. Although this, too, frightens the fairies, it also makes them madder. Elinore tries to call off the statue. The gamemaster, being an accommodating fellow, lets her stop the statue. It instead starts going for her.

Recovering Spirit Points

As characters cast spells, they will more than likely expend spirit points. A character can even go negative on spirit points with a particularly bad cast. There is no penalty for having a negative spirit point total, but the character cannot cast another spell until he has recovered and has at least one spirit point.

Characters recover spirit points in much the same manner that they recover shock and hit points. Every thirty hours, each character regains a number of spirit points equal to his recovery attribute. Hours spent asleep count double, so if a character gets six hours of sleep a night, he'll get thirty hours' worth of spirit points (equal to his recovery attribute) in one day.

For regaining spirit points on the go, the recovery chart can be used to determine how many spirit points the character recovers after each hour.

How Spells Are Made

On the next few pages are guidelines for spell creation. These give you building blocks with which you can outline your spells. The more complex and powerful a spell, the more difficult it is to cast and the more spirit points it costs. The gamemaster has the right to adjust any of the spell costs as he sees fit. Also, if there is something you wish which is not in the tables, work it out with the gamemaster. After all, anything is possible with magic.

Inventing a New Spell

Characters cannot usually just whip up a spell at the drop of the hat, just like a gymnast can't suddenly leap into a new trick. It takes time to develop a spell, because the magician must visualize and mentally phrase the effect he desires. When casting a spell which the character has not practiced (i.e., a spell at bonus level 0), the character must concentrate for a number of minutes equal to the point cost of the spell. Of course, there may be spells which the character casts often, but for which he does not yet have a practice level. At the gamemaster's discretion, characters casting these commonly-used unpracticed spells need not spend the regular amount of time in concentration.



Generic Target

When conceiving the exact effects of the spell, it may become necessary to describe the target as well. For example, if you want a spell which reduces someone's movement rate to zero, you have to know what sort of person you'll be casting the spell on. Since every person is different, the spell price will change depending on the type of target you use to construct the spell. In these cases, base the spell's cost on its effect on a generic target. This is defined as a character who has 10's in all attributes and 10's in all skill. One spell that was designed based on a generic target is Sneeze on page 86.

Spell Components

When designing a spell, create a full description of what it does, then go through the following list and collect all the components you need to make it complete. Add up the point costs of all the components, and you'll have the point cost of the spell. Not all components apply to every spell. For example, when creating an illusion, the caster's senses are not altered in any way, therefore there is no reason to consider the effect of that component.

Area / Volume of Effect

Some spells do not affect individual targets, but indiscriminately blanket an area or fill a space. One spell of this type is Create Fire - the caster sets something ablaze, and the size of the fire can be varied. The default area for these spells is one square foot or something the size of a robin, size 2. This may be increased as follows:

Cost Area

- 1 1 yard square / size 5
- 2 3 yards square / size 10
- 3 5 yards square / size 20
- 4 10 yards square / size 40
- 5 20 yards square / size 80

Bonus / Penalty

Sometimes the character will want to enhance or impair someone's attributes or skills. For every point spent on this aspect of a spell, the spell imparts a +/- 4 modifier. This may not be used to improve a character's spirit.

Creation

These spells involve the conjuration of real items. The larger or more complex an item is, the more difficult it is to generate. Only wizards are able to create objects far away; all other practitioners must actually have their hands on the object they create. Also, only wizards can create objects with moving parts. The size and complexity of what the spell creates is outlined as follows:

Cost Item

- 1 marble-sized, no complexity
- 2 snowball, coin, fire
- 3 cubic foot of water, peacock quill
- 4 chest, poleaxe, book, ornate ring
- 5 large table, long bow, six arrows
- 6 keg of beer, wagon wheel, goblet, butterfly
- 7 boulder, bathtub, book, sparrow

Damage

Some spells cause direct damage, for example the venerable Fireball spell, favorite of fantasy magicians everywhere. Each die of shock point damage caused by the spell costs the caster one point. It costs one point for every three dice to make the spell do hit point damage as well as shock point damage, thus a spell that does three dice of both hit and shock damage would cost four points, but one that did four dice of hit and shock would cost six points. A spell cannot cause more than six dice of damage.

Duration

This aspect only applies to spells which cause an temporary and unusual change, for example torture spells and armor spells. It does not apply to instantaneous spells like summoning or healing; these would instead use Time Required. Duration determines how long the spell lasts. The default duration is one minute, although the spell can have aftereffects that last much longer. For example, you could create a magical fire that would last one minute but would in turn cause an entire house to burn down. Duration can be increased as follows:

Cost Time Required

- 1 1 hour
- 2 1 day
- 3 1 week
- 4 1 month

Illusion

This is the ability to create something which appears real, but isn't. The detail of the illusion depends on how many points the caster chooses to spend. Note that simple illusions can be very effective at long range; if you want to create an illusion of a robot standing 100 yards away, a cartoon appearance is good enough. Only when the spell victim gets closer will the low grade of the illusion be obvious. The target of an illusion gets to resist ('disbelieve'), and gets to make an additional opposed spirit check every time the illusion does something unusual, like fail to make noise when moving or such. Note that as illusions do not actually exist, they cannot actually damage characters. Also, to behave in an apparently intelligent manner, illusions must be controlled by the casting

character; you can't make an illusion and have it walk into town and talk to people while you wait outside (at least not without also extending your senses). There is no default for illusion. Once disbelieved, illusions fade away.

Cost Sophistication of illusion

- 1 cartoonish; basic sounds, touch, smell, etc.
- 2 reasonable 3-d appearance, good sounds, etc.
- 3 very good appearance, excellent others
- 4 excellent appearance

Influence

This is the ability to change a person's actions in some manner. The intensity of the influence ranges from a simple alteration, which is similar to having a funny urge, through forcing, which is a strong desire to do something, to direct control, where the target is effectively a marionette. The target will, of course, be able to resist the spell with an opposed roll. The magician must concentrate on controlling the target to make him do unusual things. Furthermore, whenever the target experiences something contradictory to how he's being influenced (he's being attacked while the caster makes him sit still), he can make another opposed spirit roll to recover his senses.

Cost Influence

- 1 alter emotions ('don't worry, be happy')
- 2 prevent unusual action ('don't look up')
- 3 prevent common action ('don't go to your post')
- 4 alter unusual action ('write poetry in your diary')
- 5 force common action ('go to the bathroom')
- 6 alter common action ('sleep on the couch tonight')
- 7 force unusual action ('sit down in the road')
- 8 direct physical control
- 9 direct mental control

Protection

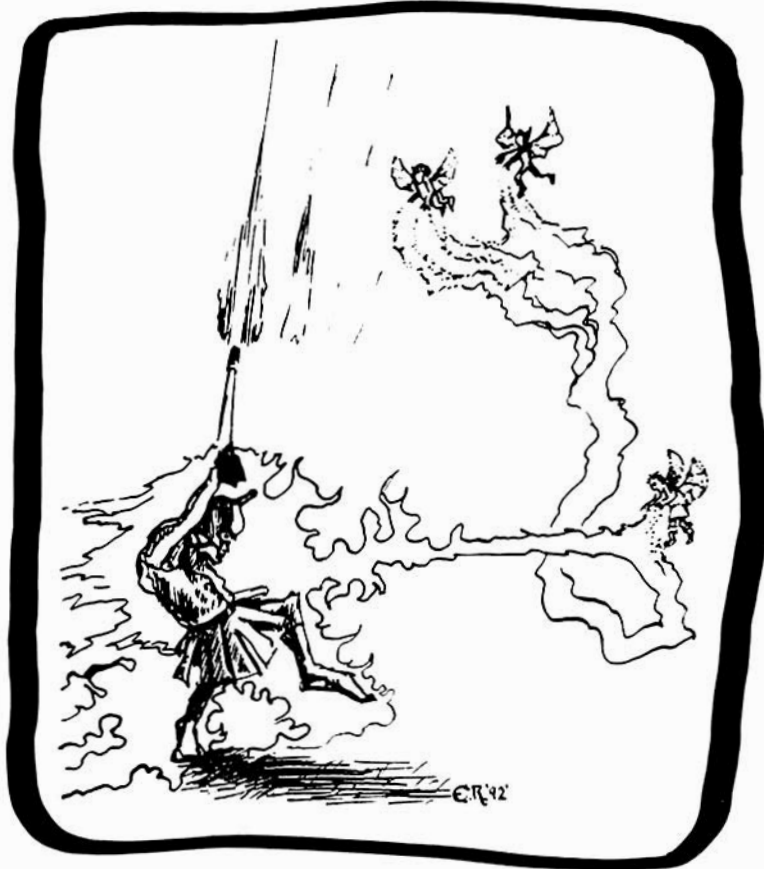
The opposite of damage, this keeps a character from getting injured. Protection is purchased separately for shock points and hit points. Protection acts just like armor.

Cost Protects

- 1 3 shock points
- 2 1 hit point

Range

This determines how far the spell can reach. The default range for every spell is zero, which means that it works either by touch (for spells like Healing) or takes effect around the character (for spells like Giant Pink Rat). Spell range can be increased as follows:



Cost Range

- 1 2 yards
- 2 20 yards
- 3 200 yards
- 4 2000 yards
- 5 unlimited

Sense

If the character wishes to extend, enhance, or otherwise modify his senses with a spell, this is what he needs. Each sense has a point cost associated with it.

Cost Sense

- 1 sound, taste, touch, smell
- 2 sight
- 3 unusual sense (infrared vision, bloodhound smell)
- 5 paranormal sense (base cost, senses cost extra)

Special Effects

Some mages want their spells not only to have an effect (like stunning a mutant), but to do it in a spectacular way (like with a shimmering blast of purple energy). Anything which changes the appearance of a spell without impacting its function is a special effect, and is free of cost. After all, what fun is magic if you can't add a little glitz?

Summoning

This brings nearby creatures to your vicinity. It may appear to be inexpensive, but remember that summoning spells also have to have a good range, because if there's no such creature within range, the spell will not work. Also, time required may be a consideration, especially if the spell caster is currently engaged in combat. The default for this spell is small creatures like birds and squirrels.

Cost Animal

- 1 robin-sized
- 2 cat-sized
- 3 wolf-sized
- 5 ross
- 8 pit roach
- 14 dragon

Targets

Normally, a spell only affects one target. Add one point to the cost of the spell for each additional target affected.

Time Required

This aspect only applies to spells which influence something's behavior over time, like healing spells. It does not apply to instantaneous spells like illusions or telepathy; these would use Duration. Time Required determines how long it takes for the spell to work to full effect. The default is that the spell takes full effect over the course of one day. This can be speeded up as follows:

Cost Time Required

- 1 6 hours
- 2 1 hour
- 3 3 minutes
- 4 1 combat turn

Telekinesis

This is the ability to control inanimate objects through mental exertion. Telekinesed objects do not resist as do live targets. Telekinesis is rated for two aspects; strength, which is how heavy an object you can telekinese, and manipulation, which measures the amount of control you have while telekinising. Both aspects of telekinesis are purchased separately. The default values for telekinesis are one ounce of strength and a level of manipulation as if you were pushing the object with a softball.

Cost Strength

- 1 1 lb (coffee cup)
- 2 3 lb (scroll)
- 3 8 lb (pistol)
- 4 20 lb (SMG)
- 5 50 lb (dog)

Manipulation

- fat end of a pool cue
- mitten without a thumb
- mitten
- hand
- finer than hands

Unusual Considerations

There are always unusual events or situations which can alter the cost of a spell. For example, a spell which improves a character's armor is more effective than a spell which improves the character's shield, because the character won't always block every shot with his shield. Thus, a spell which enhances a shield will cost a point or two less than a spell which enhances armor by the same amount. Bonuses and penalties for Unusual Considerations are at the gamemaster's discretion.

Caveat Emptor

The gamemaster must be careful to monitor the development of magic spells. Players being who they are, they will try to develop the Ultimate Magic Spell. Don't let them; it goes contrary to the spirit of magic and the game. For example, it is not permissible to buy five dice of the damage component and one month in the duration component and thereby cause the damage of the spell to last a month before it could be healed. Similarly, it is not permissible to buy creation and summon a spear sticking through a mutant's head. When players attempt this sort of maneuvering, they're not playing the game, they're playing the rules. Remind them of this fact.



Common Spells

Bewilder

5 Points

This is a favorite among the non-violent, as it effectively removes the target from a fight. It lowers the target's intelligence, making him confused and unable to function. Only the most powerful can resist its full effect. The spell has a range of two yards, and if successfully cast, the target gets to resist with an opposed spirit roll. If the target succumbs, he loses twelve points of intelligence, regaining them as if they were shock points. If the target's intelligence falls to zero or below, he forgets what's happening and stands around, confused. Once the target's intelligence rises back above zero, he can attempt a simple intelligence roll every combat turn to figure out what's going on.

Explanation: This spell costs two points for the range of twenty yards, and three points for the triple penalty to the target's characteristic. The duration is the default one minute, after which the target will be more or less in control of his faculties.

Charm

5 points

This is a simple spell used to get past sentries and guards. It has a range of two yards and affects two targets (guards are often found in pairs). If the targets succumb, they feel at ease and happy, and are prevented from attacking the spell caster and his immediate friends. Of course, if the targets resist, they'll be very unhappy to have been targeted by a magic spell.

Explanation: This spell costs one point each for its two-yard range and its two target effect. It also has a double influence aspect, filling the guards with peace (1 point) and keeping them from attacking (2 points). This two-prong magical attack is designed to keep the guards from feeling suspicious after the spell wears off, since they won't remember any ill feelings about the caster.

Dragoncall

19 points

One of the most powerful spells available to non-wizards, this summons a weather dragon to the area. It has unlimited range, so it is certain that the character will contact a dragon. The dragon may be of any species, but there is a 50% chance that it will be of the type the character desires to contact. The character must then make a roll against his spirit to influence the dragon to come. If he makes the roll, the dragon comes within the day. If he fails, nothing happens (exception: rain dragons come even if the caster misses the roll by two points).

Explanation: The spell costs 14 points for the ability to summon a dragon, and another 5 points for unlimited range to ensure contact is made, somewhere. All other aspects of the spell are defaults.

Fireball

10 points

The Faerie equivalent of a hand grenade, this releases a ball of fire from the caster's hand and causes it to explode on a target up to twenty yards away. After casting the spell, the character must make a throwing skill check as if he were throwing a grenade. The fireball explodes for five dice of damage, affecting everyone within a yard and a half of where it lands.

Explanation: The five full dice of damage cost seven points (counting two points for hit point damage). The range and the area of effect (three yards by three yards) each add two points. The fact that the character has to make a throwing check subtracts one point for special considerations (if the fireball had not had an area of effect, and therefore been unable to damage the target if the caster missed his throw, this special consideration would have deducted more points).

Fumble

3 Points

This is a minor combat spell, but it has its uses. It can be cast on anyone within two yards, and the target gets to attempt to resist its effect. If the target succumbs, he loses eight points of dexterity for twelve full combat turns. This will lower all of his dexterity-based skills by two points (including melee, dodge, and small arms).

Explanation: This is a spell which has an extended change effect, and it lasts the default of one minute. It costs one point for two yards of range, and two points for the eight-point penalty to the target's dexterity.

Giant Pink Rat

8 Points

This is the spell with which Rupert demoralized Weehawk. It creates a gigantic rat with which the caster can terrorize his opponents. Grunting sound adds just a little extra bit of realism. Everything else is set at default levels, so the spell must be cast around the character.

Explanation: The excellent appearance is required since the spell is generally cast at very close quarters, so this costs four points. The illusion is about as big as a ross, so that adds another three points. Finally, the little flair of sound adds another point. The 1 minute duration is free.



Illusory Message

12 Points

This is the spell which Blackwolf used to interrupt Avatar's speech to the king of the mountain fairies. It is a spell of limited use, although Blackwolf employs it often to browbeat his neighbors without bothering to visit them personally. It creates a lifelike illusion of Blackwolf, which can then speak for one minute. (Blackwolf employs spy spells before using this, so he knows what he's talking about.)

Explanation: This spell costs five points for unlimited range, and another 7 points for excellent appearance and sound qualities for the illusion.

Light

4 Points

This is a very common spell for adventurers, who must often explore unlit caves and castles. It magically creates a bright flame which burns without consuming. Usually the magician creates the flame in his hand or on his staff.

Explanation: This spell costs one point for an hour's duration, two points for fire creation, and another point for making the fire size 5 (for added brightness).

Lightning

7 Points

Another favorite of the Faeries, this is the magical sniper's spell of choice. It has a range of 200 yards, and does three full dice of damage. The target may resist.

Explanation: This is a very simple spell, costing three points for range, three points for three dice of shock damage, and one point for the capability of doing hit point damage.

Magic Armor

9 points

This protects the character from damage even better than a suit of splint mail, providing 2 HP and 12 SP of protection for one hour.

Explanation: The 2 HP and the 12 SP of protection cost four points each. Also, the hour-long duration costs a point, but ensures that the caster will not suddenly find himself unarmed in the middle of a melee.

Minor Healing

4 Points

This rejuvenates an injured person much more rapidly than is natural. The character must touch the victim to be healed, but need not be in constant contact for the duration of the spell. When a magician casts this spell, he rolls three dice and calculates damage as if he were in combat. The patient regains the rolled number of shock points immediately, and will regain the rolled number of hit points over the next twenty-four hours.

Explanation: The cost of the spell is three points for three dice of 'damage' plus one point for being able to heal hit points. The shock point effect is instant, since it is pointless for shock points to be recovered in a day when the character gets them back in minutes. Since the range is touch and the time required is a day, there is no point cost for these. There is no need to pay for duration, since once the spell is complete, the person is healed. His body will not suddenly burst open again at the end of the day.

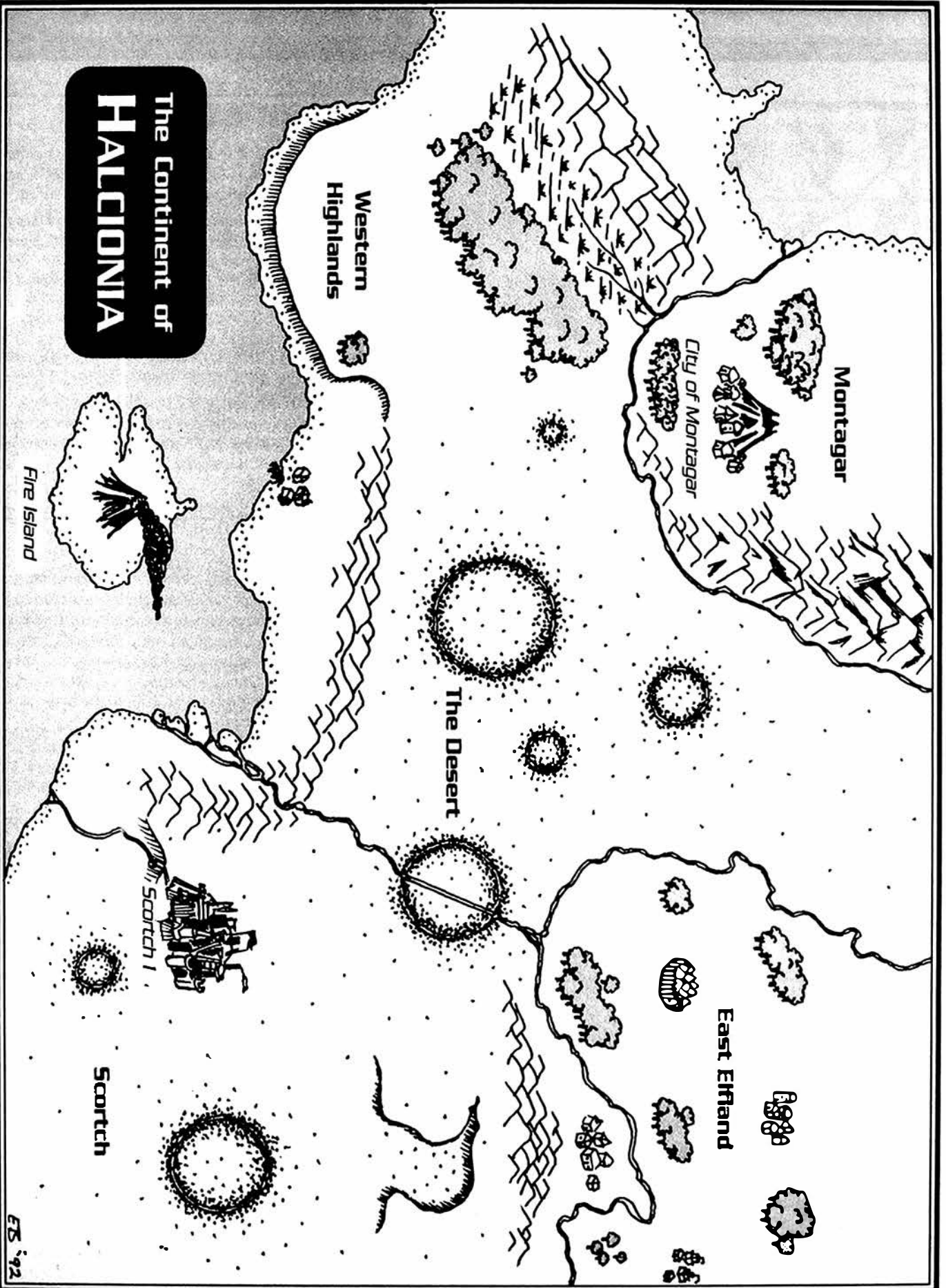
Quick Healing

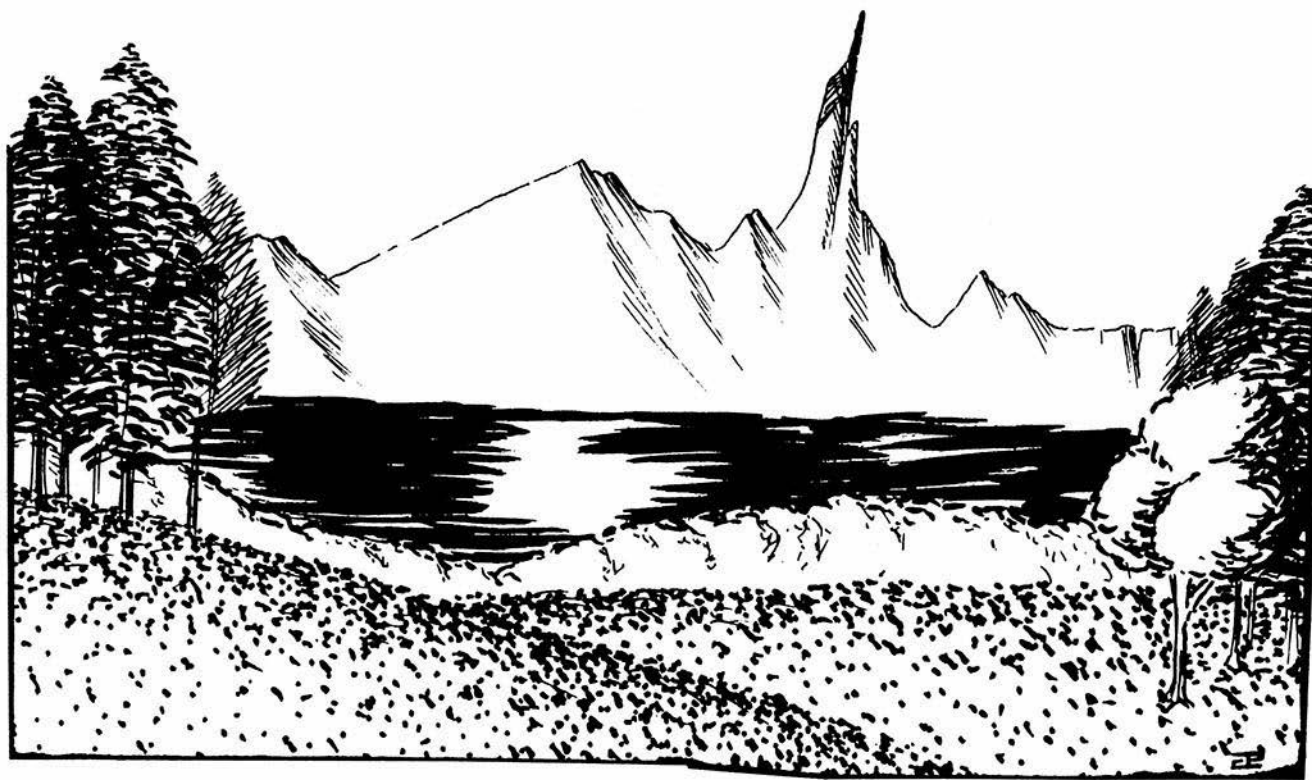
7 Points

This is an emergency healing spell used to prevent someone from dying immediately. It is expensive to cast, and is only used in dire situations. The caster must touch the patient. When cast, the spell heals two dice of damage within one combat turn; roll two dice and calculate damage as if it were a strike. The patient receives both shock points and hit points as appropriate.

Explanation: This spell is as Minor Healing (above), except that it costs a point less for healing one less die of damage, and then four points more for doing so in one combat turn.

The Continent of
HALCIONIA





The Earth

The Continent of Halcionia

The lands covered by the Wizards role-playing game is a portion of a large continent, known collectively as Halcionia (hal-see-OH-nee-ah). Most of Halcionia is wild, but civilized towns dot the landscape everywhere, and even in those places where there are no cities, haven can be found among nomadic tribes.

As a good first approximation, Halcionia can be divided into quarters for purposes of geopolitical power. The northwest corner is dominated by Montagar, the northeast corner by East Elfland, and the southeast corner by Scortch. The southwest corner need not concern us at this time, as it is dominated by water, and therefore not a choice location for building cities. There are smaller, less powerful countries and tribes everywhere on the continent. In addition, the center of Halcionia is a vast radioactive desert, pockmarked by giant glass craters left by thermonuclear warheads. This is the wildest area of Halcionia, and only the brave or foolish venture here.

Montagar

"For Montagar, forever!"

Montagar, self-styled 'New World' of Halcionia, was the first Faerie realm to overcome internal strife, coincident with a comprehensive ban on all technology. Many think the return to a simple lifestyle greatly aided inter-racial amity. While other lands have more or less followed suit, Montagar remains a pinnacle of race relations.

Montagar is nestled among the wooded hills surrounding a long-extinct volcano. The volcano itself is a solitary mountain, and its immense size makes it a readily-identified landmark. There is no central city, but the entire area around the mountain is a semi-suburban settlement.

Montagar is run as a constitutional monarchy, with a king or queen chosen by the populace from eligible members of each tribe. To be eligible, a person must be the senior royal member of his or her tribe. At this time, Elinore the Elfing, as her mother's only offspring, is the only royal heir in her fairy tribe, and she was chosen to lead the people. However, due to the draconian ascendancy laws in Montagar, she could not take the throne.

until possessed of full fairy powers. Avatar was retained as her tutor. This left Montagar without a monarch, so Elinore's father ruled Montagar as a steward, with the title of President. The people are devoted and loyal, and patiently anticipate Halcionia's first half-breed queen.

East Elfland

A loose confederation of independent tribes, East Elfland is less of a regional power than either Montagar or Scortch. There are no concrete alliances between East Elfland's Faerie folk, no organized foreign policies, trade laws, or what have you, but merely a collection of mutual defense pacts. Thus far the determination of East Elfland's defenders has withstood Blackwolf's offensives, but military planners are growing concerned at the new weapons fielded by the Mutant armies.

The lands of East Elfland are as varied as the citizens. There are thick woods, occasional mountains, rivers, lakes, and more. Each tribe tends to remain in its own area, and most news and gossip is conveyed by the numerous merchants found in the area.

Despite its balkanized politics, East Elfland is a rather advanced area, as peace and open trade between the many member states has proved a boon to cultural and economic development. All of the most advanced luxuries can be found here, although not in the same quantities as in Montagar or the palaces of Scortch.



Scortch

Scortch was the first of the Mutant lands to rise from the radioactive ashes and found a civilization, with twisted castles rising above the wasted lands. Once they were organized, they began regular concentrated assaults on their neighbors. Fortunately for the Faeries, the Mutants had low morale and their supplies, if any, were contaminated, so their forays rarely brought them success. In fact, the only Mutant victory was against the blue elves of the south coast, a small cluster of tribes living in the few good areas by the seaside. Cut off from any communication, let alone aid, from their Faerie brethren, the blue elves were overrun long ago and incorporated into Scortch society.

Since Blackwolf seized power in the black land, everything has changed. While Scortch used to be crippled by internal power struggles, Blackwolf's strict dictatorship (complete with secret police and occasional mind-reading) has turned Scortch into a giant military camp, and Scortch 1 has grown from a vainglorious stronghold into the headquarters for Blackwolf's planned Mutant Empire. These days the ambience is dominated by industrial machinery, the rumble of planes and tanks, and the ever-present exhortations of Adolf Hitler. This voice from the past rings around the clock, echoing in the hard streets courtesy of Blackwolf's new public address system.

Beyond the gothic-industrial streets of Scortch cities, the land is a blighted wasteland dotted with barbed wire and guard towers. Of anything, rural Scortch resembles a World War I battlefield strangled by East European pollution. The few wild creatures which can survive Scortch's harsh environs are savage and brutal indeed.

Time and Tide

The Earth has aged millions of years since the end of the human civilization. Although it still follows its ancient path through space, it has grown more weary.

The days are longer than they used to be, reflecting the more sedate pace which has dominated Earth since the last traffic jam, but since clocks can only be found inside Scortch, no one really cares. In fact, even hourglasses are very rare outside the Mutant realms, as Faeries tend to do things at their own pace.

The years have also grown a little shorter, but since no one is obsessed with looking eighteen for the rest of their lives, this doesn't matter much.

Days are longer and years are shorter, and no one notices except the Mutants, who complain because the ancient watches are all a little bit off. In contrast, Faeries don't care for measuring time, and even less for pacing their day to a timekeeper. In spite of this, everyone knows what a minute signifies, and the length of a day has not changed unduly, so gamemasters can use modern time measures without a problem.

Human, Mutant, and Faerie

The words 'Human', 'Mutant', and 'Faerie' have new meaning in the Earth of the far future, and each has phononyms which can at first be confusing. In the spoken language, much of the meaning of the words must be taken from context. Although it may be difficult at first, these differences in meaning will become second nature.

'Faerie' is a blanket term covering all magical creatures; elves, elflings, dwarves, gnomes, and fairies. Thus a 'fairy' is but one of the Faerie races. The words look similar and sound identical, and if one researches the origin of the words, they spring from the same root word denoting the first and smallest of the magical creatures to appear. Note that the collective 'Faerie' is capitalized, and the specific race name 'fairy' is not. This is analogous to current usage, where collective titles like European or Japanese are capitalized, and specific species labels like woman or dentist are not.

In the Mutant lands, the term 'fairy', when applied to a fellow Mutant, has significant negative connotations: a lack of aggressiveness, cruelty, and machismo; or a surplus of compassion and honor (seen as weakness). In the magical areas, Faerie has been shortened to 'fair' for adjectival use. The implications of the word should be obvious to all.

'Mutant', when capitalized, refers to the complete set of genetically degenerate creatures which inhabit the badlands and radioactive wastes of the Earth. Thus reptilians, ravens, goblins, and mutants are all called 'Mutants'. When uncapitalized, 'mutant' refers to the specific creatures descended directly from *Homo sapiens*; those who bear the human race's legacy of pain and hate. There are several subspecies of mutant, but only Blackwolf has displayed any interest in cataloguing these as separate breeds.

Among the mutants, the term 'mutant' as a descriptive adjective has mixed connotations. Although it is the badge of savagery and cunning, it also carries the stigma of genetic damage. Few mutants are actually proud to be the ugly creatures they are, but they vent their hate on their elegant neighbors. A birth is not a time to celebrate, and birthdays are but an excuse to go out and murder some Faeries.

'Human' has taken on semi-mystical meaning, as there are none of them left on Earth. Like the other terms, it may be capitalized to encompass all those who used to exist, or it may be written with a lower case, which is generally reserved for use as an adjective. Among the Faeries, Humans are generally used as bad examples of how to live life, as in, "only Humans kill their own kind." Yet, thanks to the influence of the priests, Humans still have a reputation for being able to accomplish the impossible, and the image of Humans still commands respect amongst the Faeries.

Among the Mutants, on the other hand, Humans have an almost opposite image. They are hated as the source of all Mutant problems, for it was Human destruction that caused radiation to cover the Earth and led to the creation of the Mutant species. All the pain and radiation sickness felt by the Mutants every single day can be directly traced back to the Humans. Yet, at the same time, Mutants wish to aspire to the power, control, and genetic perfection symbolized by the Humans. To be called 'human' is a compliment, but to be truly considered to be 'human' by all, one must be free of genetic defects.

Blackwolf: "Wise men! Will my son be human? Or mutant?"

Wise Man: "Mutant, the charts say, M'lord."

Blackwolf: "The next one won't be."

Technology

Under Blackwolf's guidance, technology and technomancy have undergone a new infusion of energy and vitality. Blackwolf's technomages have spent untold years researching and rebuilding the engines of death invented by the long-dead human race.

Thanks to the shiftings in the physical laws, entropy no longer exists in the way it used to, and technical items can survive relatively undamaged for millions of years. It is these revenants which Blackwolf's archaeologists have unearthed and brought back to Scorch 1.

Many of the items found (telephones, tape decks, and the like) were completely beyond the comprehension of Blackwolf and his postcognizant technomages. The few devices that Blackwolf managed to power up were seized by unknown forces, and they melted or twisted themselves into useless shapes. Other items survived, though, and worked; simpler items, made only of wood and steel. Of these, Blackwolf's favorites were the machine guns.

Small Arms

It took a long time for Blackwolf and his technomages to understand the function of a gun. They scoured the Earth, poring over the few films and books they found. Once they understood the concepts behind the gun's mechanism, Blackwolf's alchemists were able to create a suitable replacement for gunpowder. And with that, they were able to begin producing their own firearms.

Most Mutant guns are patterned after old human styles, often Nazi German in origin (Blackwolf has a singular obsession with that era). They still carry the names of the weapons they emulate; Lugers, Schmeissers, Thompsons, etc. However, these weapons are not identical to their namesakes, nor even necessarily close copies. Blackwolf's technicians have done the best they can, but they have had

to make allowances for the new laws of physics. These allowances have become standard practice after several fatalities at the testing ranges.

The most dramatic difference between the old guns and the new Mutant weapons is that the ammunition is not as powerful as before. It simply can't be done anymore, at least not without endangering the gunner.

Ammunition has also been standardized into a few basic sizes. The diameters are all 9 millimeter, 11 millimeter, or 12 gauge. The solid bullets are available in short and long lengths; short is used for pistols and submachine guns, while long is used for rifles and machine guns.

Nevertheless, despite Blackwolf's mass production facilities, small arms are still very expensive. He simply cannot afford to keep all his troops so armed. Being a paranoid dictator, he tends to keep his better-armed (and more loyal) troops closer to home, thereby forcing the troops nearest to Faeries to make do with smaller guns or medieval weapons. This does little good for the morale of these troops, as they are often embroiled in battles without the benefit of technology. On the other hand, the Faeries are rather pleased with the arrangement; the more machine guns that stay in Scorch 1, the better.

Vehicles

Blackwolf also induced his alchemists to produce a concentrated form of the propellant used in the bullet cartridges. The best the alchemists could do was to distill it down to an oily liquid form (Blackwolf had been hoping for a high-energy crystal), and even this turned out to be quite expensive. Nevertheless, the fuel was light and energetic enough for Blackwolf to be able to order the production of a few prototype tanks and airplanes.

Since then, Blackwolf has built a few sizeable 'oil' production facilities. He has been stockpiling this fuel for a long time, and has been keeping his fledgling luftwaffe and panzer corps at home in Scorch 1. He doesn't let them go on maneuvers very often, as he considers it to be prohibitively expensive. Only occasionally will he release any of them for combat duty on the front.

The best side effect of this decision (in the opinion of the Faeries) is that Blackwolf's pilots and tank crew have little practical experience. While they have a tremendous impact on battle, particularly psychologically, their effect is mitigated by a lack of skill.

Aberations

Guns and the like are the most normal technical items extant, but other, stranger inventions also exist. Technomancers don't really understand what they're doing, and they often put together inappropriate items and make them function because they don't know any better. Cement cannons. Hypnolasers. Self-mobile fire extinguishers. Anything is possible with the technomancers.

Denizens

The Earth in the Era of the Wizards is filled with many unusual creatures, none of whom existed in twentieth century Earth. (Well, it could be said that some of the Liches existed, but certainly not in their current form.) Many of these creatures were only touched on during the movie, or seen in quick passing, and are here presented in full.

Each listing provides a description and some background information on the race, as well as the race's average statistics, referred to as that race's 'racial norm'. Gamemasters can use these racial norms to quickly generate non-player characters and random thugs for the characters to battle. Of course, exceptional villains will have better statistics, although it would be rare for any member of a race to have a statistic varying by more than five points from the racial norm.

This chapter is divided into four sections; **Faerie Creatures**, **Mutant Creatures**, **Unintelligent Creatures**, and **Special Creatures**. Most player characters will come from the first section, although a player could choose to have a character of any intelligent race, using the race's racial norms for their starting statistics. However, to play something other than a Faerie, the player must first get the gamemaster's approval.

Faerie Creatures

"Those lousy stinking yellow Faeries!
Those horrible atrocity-filled vermin!
Those despicable animal warmongers!"
- Max

Faerie creatures include all intelligent magical beings, including dwarves, elves, elflings, fairies, and gnomes. In many parts of the Earth, Faerie folk have fought each other for a long time, leading to some distrust between the races. Blood feuds notwithstanding, all Faeries will band together to fend off a Mutant threat.

Dwarf

Closely related to gnomes, dwarves are less cerebral than their cousins, but are possessed of much greater physical development. They live primarily underground, where their great physical ability allows them to more easily hew their tunnels through the rock. While they may seem gruff, even hostile, dwarves are as friendly as any of the Faerie races, especially when one of their parties gets into full swing. Most of the time, though, they are simply quite taciturn and direct, and these qualities are often misunderstood by sensitive outsiders.

Dwarf society is the most strictly regimented of the Faerie societies, but is nevertheless very fair to all con-

Elf

Elves are the most common of the intelligent species on Earth in the Era of the Wizards. They live in every clime, and have split into many different cultures. As a general rule, elf society is tribal in structure, and they live very close to the land. There are no cities of the sort constructed in Scotch, with paving and blocky buildings smothering the ground beneath. Instead, elven cities are loose aggregations of tents, buildings, and tree houses, built in such a way as to accentuate the natural beauty of the landscape.

There are several distinct subspecies of elves. They are designated by their skin color, which is the most convenient and straightforward means of identification. Since elves live in a magical society as opposed to a technological one, having a different skin color carries no social stigma (except for the blue elves, who are considered to be Mutat sympathizers), although it can make disguising one's self more of a challenge.

Elves average a little over five feet in height, and live to be about 150 years old. Although they can be strong, only the oldest of elves become stocky in stature.

Red Elves live in Montagar, in the northwest portion of the continent. They have ruddy red skin and black or occasionally dark brown hair. They tend to be more action-oriented and less subtle than other elves.

STR	10	INT	10	DEX	11	CHA	10
PER	10	CON	10	SIZ	9	WP	10
MGT	10	DB	+0	SPI	10	MR	10
RS	11	REC	10	SP	29	HP	10

Yellow Elves live along the coastal areas and in the desert, pursuing a nomadic existence. They have skin with a warm desert tint, and keep their heads carefully shaved, except for their ceremonial topknots. Their natural distance and aloofness is offset by their very polite mannerisms.

STR	10	INT	11	DEX	10	CHA	10
PER	10	CON	10	SIZ	9	WP	10
MGT	10	DB	+0	SPI	11	MR	10
RS	10	REC	10	SP	29	HP	10

Brown Elves live in East Elfland, and are the most technically advanced of the elven societies. Of all the elf species, they are the most physically developed. They have an abrazo which other elves often find intimidating.

STR	11	INT	10	DEX	10	CHA	10
PER	10	CON	10	SIZ	9	WP	10
MGT	10	DB	+0	SPI	10	MR	10
RS	10	REC	10	SP	29	HP	10



cerned. Dwarves are also the most technically apt race outside of Scotch, and although this has been cause for more than a little nervousness amongst the elves, the dwarves have never shown more fear or hatred than any other race.

While stocky, dwarves are very short, a decided advantage in their underground dwellings. Their faces are covered with beards, and their hair is very bristly and thick. Facial hair is common to both sexes, and it is difficult for newcomers to tell male dwarves from females. Like elves, dwarves can expect to live for about 150 years.

STR	15	INT	9	DEX	8	CHA	9
PER	10	CON	13	SIZ	8	WP	10
MGT	11	DB	+0	SPI	10	MR	7
RS	9	REC	13	SP	32	HP	11

Ralph Bakshi's Wizards

Blue Elves (aka 'dark elves') are an oft-ignored species which inhabits the areas to the south of Scortch. Most elves consider them to be Mutant sympathizers. The actual fact is that their country was conquered by the Mutant folk long ago while the rest of Halcionia looked the other way, and they have been forced into cooperation. Nonetheless, they retain their independent and congenial air, and are striving to make Scortch a better place by working within the system. Sadly, Blackwolf's actions have made their goal all but impossible.

STR 10	INT 10	DEX 10	CHA 10
PER 10	CON 10	SIZ 9	WP 11
MGT 10	DB +0	SPI 11	MR 10
RS 10	REC 11	SP 30	HP 10

Elfling

Elflings are elf/fairy halfbreeds, and are relatively rare everywhere except Scortch, where they are considered common. Elflings can be as large as normal elves (a fact which makes fairy mothers less than eager about child-birth), and have large fairy-style wings which are incapable of flight. These soft and lacy wings make them very attractive to almost every sentient being in Halcionia.

Montagar elflings do not have their own society, instead they choose either an elf or fairy group to attach themselves to, usually the tribe of their favored parent. While elflings are accepted into elf and fairy society everywhere, only in Montagar are interracial relations good enough to allow elflings to hold positions of power (as Elinore intends to do).

STR 7	INT 10	DEX 12	CHA 12
PER 10	CON 10	SIZ 7	WP 11
MGT 7	DB -1	SPI 11	MR 10
RS 11	REC 11	SP 28	HP 9

Scortch elflings do not have a society either, but have integrated themselves into Mutant culture. With their smooth skin and lacy wings, they are in high demand as prostitutes. And, since they are considered to be Faeries by the Mutants and to be Mutants by the Faeries, they have little opportunity to pursue other vocations.

STR 6	INT 10	DEX 13	CHA 12
PER 10	CON 10	SIZ 7	WP 11
MGT 7	DB -1	SPI 11	MR 10
RS 12	REC 11	SP 28	HP 9

Fairy

Fairies are diminutive cousins of the elves. They have insectile wings with which they can fly. Like bumblebees, they often seem to be impossibly large and/or pudgy to



get aloft on such tiny gossamer wings, but as magical creatures, they never let outdated Newtonian physics prevent them from flying wherever they wish.

Of all the Faerie creatures, fairies vary in size the most, with some races being as small as three inches in size, and others averaging close to three feet tall. While not as widespread as their cousin elves, fairies are much more numerous, owing to their fast breeding cycle. Fairies have a relatively short life span, fifty years at most.

Fairies live much closer to nature than do elves, using their magic to turn caverns, trees, and even flowers into temporary homes. This impermanent lifestyle makes fairies the most generous and least avaricious of all the Faerie peoples. In addition, their relatively short lifespan induces them to fun and pranks, for they feel it's best to live life to the fullest every moment. Other prouder races can misinterpret fairies' sport for malice.

Mountain Fairies are the smallest of their species, rarely getting more than about five inches tall. They live in or on the slopes of the largest mountains, where larger fairies might have trouble flying due to their weight as well as the thinner air. Due to their size and mobility, mountain fairies receive +6 to their dodge skill.

STR	3	INT	10	DEX	15	CHA	11
PER	12	CON	10	SIZ	1	WP	11
MGT	2	DB	-2	SPI	10	MR	8
RS	14	REC	10	SP	21	HP	6

Wood Fairies are the largest of their kind, and are found predominantly in Montagar. They range anywhere from one to three feet in height, and prefer to live in open forests broken with meadows. Wood fairies receive a +3 to their dodge skill due to their size and mobility.

STR	5	INT	10	DEX	13	CHA	11
PER	11	CON	10	SIZ	5	WP	11
MGT	5	DB	-1	SPI	10	MR	9
RS	12	REC	10	SP	25	HP	8

Gnome

An intermediate species between elves and dwarves, gnomes are given most to intellectual pursuits. As such, they are in demand by elf and dwarf alike as instructors. Those gnomes who dislike the classroom environment instead go into the priesthood. The demand for gnomes as spiritual and intellectual counsels is further enhanced because the gnomes have the longest life span of any of the magical creatures, often living 200 years or more, and therefore they have more time to build up a store of knowledge.

Alone among the Faerie folk, gnomes have never gone to war against their kin, and have often served as mediators when warring Faerie factions chose to negotiate.

Gnomes are slightly taller and much less swarthy than dwarves. They also have thick, full facial hair, although it is much silkier than that of their burrowing cousins. Gnome females have no beards. Kind and soft-spoken, gnomes are excellent hosts, often serving up to seven meals a day on special occasions. They generally construct underground dwellings, although unlike the tunnelings of the dwarves, gnome homes are dug into hillsides and have large windows and doors, giving them an airy feel despite the fact that they are technically subterranean.

STR	7	INT	14	DEX	10	CHA	11
PER	12	CON	8	SIZ	7	WP	10
MGT	7	DB	-1	SPI	12	MR	9
RS	11	REC	9	SP	25	HP	8

Mutant Creatures

"One people, one empire, one master!"

- *Scotch rallying cry*

The term 'Mutant' covers a wide variety of degenerate species. While it technically refers only to the mutated offspring of humanoids and reptiles, popular convention also lumps the infernal creatures under the term.

The mutants (small m) themselves are the degenerate remnants of the former human race. The mutants' inherent suspicion of strangers and those different from themselves has dampened any desire to interbreed. This has led to the appearance of several subspecies of mutant. This nominal genetic stability is a source of desperate joy and pride among the genetically damaged mutants.

Demon

While scouring the bowels of Hell for his new leaders, Blackwolf also encountered some indigenous creatures who sought to serve him in the overworld. These foul demons hoped to return to a fair and pleasant land and visit violence and ruin upon it, and swore their fealty to Blackwolf's cause for free. Their devotion and imaginative approach to war caused Blackwolf's cold heart to allow them a share in his glory, and he brought them with him back to the Earth.

Demons are large and foul, looking nothing if not horribly savage. Their skin is dark and rough, yet seems to glow with an internal fire. They love violence and pain and destruction above all else, and clever foes can turn this passion to their advantage.

Of all Blackwolf's underlings, the Demons have the best morale, and Blackwolf often uses them as shock troops. They fight with cunning and determination, and will only retreat when ordered to protect a general withdrawal (read: rout) of Blackwolf's main forces.

All Demons study technomancy and black magic, which will be a rude surprise to most adventurers.

STR	16	INT	9	DEX	11	CHA	6
PER	12	CON	13	SIZ	15	WP	12
MGT	16	DB	+2	SPI	11	MR	13
RS	12	REC	13	SP	40	HP	14

Goblin

Goblins are ugly, uncivilized, 'frog-like creatures'. Even Blackwolf himself is unsure where they came from. He has settled on the theory that they evolved from toads, although in times past he has researched the possibility that they grew from slugs, lice, or even slime molds. Their skin is green and smooth in a spongy sort of way. Hideously ugly, goblins are universally reviled. Even other Mutants only trust goblins as far as they can shoot.



Cruel and barbaric, goblins exult in any pain they can inflict. They are the most sadistic of the Mutant races. Of all the Mutant forces, Blackwolf has the greatest problems controlling his goblin mobs, who tend to run amok and then stampede in a rout with equal facility. Even the lowest mutants exhibit more discipline than these loathesome creatures.

STR	12	INT	10	DEX	10	CHA	7
PER	10	CON	11	SIZ	10	WP	10
MGT	11	DB	+0	SPI	10	MR	10
RS	10	REC	11	SP	31	HP	11

Liches

"What bothers me most is that
no matter how hard I look,
I can't find Hitler's soul!
Where in Hell could it be?"
- Blackwolf

Liches are the leaders of Blackwolf's military machine. They are the spirits of history's worst people, people who thrived on fear and hatred and bloodshed and torture. Since the death of their incarnate form, these wasted souls languished in the abysses of Hell waiting for a new leader to bring them forth. Blackwolf himself went into the

depths of the demonic abyss to summon them. He bound them back into the physical realm by his black magic, just as he bound their wills to his heart.

Heinrich Himmler. Pol Pot. Caiaphas. Genghis Khan. Caius Caligula. Josef Stalin. Saddam Hussein. Deng Xiaoping. Bengemon of Atlantis. The list of historic figures which Blackwolf has summoned to his service is truly amazing. He has set them to slave for him, each undertaking the job most appropriate to their skills; Joseph Goebbels handles propaganda, Hermann Goering trains the air force, and Senator McCarthy leads the inquisition alongside Cardinal Richelieu.

Liches dress in Nazi-style uniforms per Blackwolf's orders. They look like deathly caricatures of their former selves; gaunt, hunched, pale, and very very old. They have an odor of the crypt about them, which makes their presence obvious to those with a sharp sense of smell.

Liches are dead, and therefore cannot be stunned.

STR	8	INT	15	DEX	11	CHA	13
PER	10	CON	6	SIZ	10	WP	10
MGT	9	DB	+0	SPI	13	MR	11
RS	11	REC	7	SP	n/a	HP	8

Low Mutant

Homo mutans vulneras

The most common form of mutant is normally referred by a number of insulting names, though the term 'low mutant' has found acceptance in official communiques. Blackwolf himself has refers to them as vulneras mutants, for he likes to sound better educated than anyone else.

Other than being thin and hairless, low mutants appear to be pretty normal humans. However, their immune system has been destroyed over the millennia of radiation exposure, and they must therefore constantly wear gas masks and special environmental suits to keep themselves from suffering major allergies and anaphylactic seizures from whatever happens to be in the air that day. They are allergic to mammals, pollen, chlorophyll, and pretty much any other natural substance. Even exposure to the sun can make them quite ill. Their food is all carefully processed, and Faerie folk (and even some other Mutants) find it unpalatable.

Low mutant society borders on the anarchic. The little social structure they have is based on strength and courage, though there's little of either even among the alpha males. They are coarse, simple, callous, and caustic. Their discipline is also low, and low mutant guards can frequently be found asleep at their posts.

STR	9	INT	8	DEX	10	CHA	8
PER	10	CON	7	SIZ	10	WP	7
MGT	10	DB	+0	SPI	8	MR	11
RS	10	REC	7	SP	24	HP	9

Pig Mutant

Homo mutans suidae

Although they have many characteristics in common with pigs, this mutant subspecies is actually another degenerate form of the former human race. They stand upwards of 6 feet tall and weigh in excess of 200 pounds. Their noses are enlarged and upturned with foreheads that protrude over their relatively small eyes. Their ears are large, leathery and end in a point. Males and females sport little hair save a sprinkling of coarse black hairs on the tops of their heads.

The species is naturally mean, aggressive and war-like. Their society is totalitarian, and rulership is descended from a long line of coups and assassinations. Despite this, they are as disciplined and courageous as mutants come and are readily organized into combat units.

Recognizing this, Blackwolf has literally resurrected the Nazi SS by calling some of the ancient black guard leaders out of Hell and using suidae mutants for their troops. Their uniforms are typical SS black uniforms, but their helmets have horns added.

STR	12	INT	9	DEX	8	CHA	6
PER	9	CON	13	SIZ	13	WP	12
MGT	13	DB	+1	SPI	11	MR	11
RS	9	REC	13	SP	38	HP	13



Raven

Blackwolf has long experimented with altering creatures' forms, and some of his biological experiments proved viable. The ravens are one such species, and now ravens serve Blackwolf as scouts and pickets.

Ravens are small intelligent birds with prehensile wings. They can fly readily, even if burdened with armor or equipment. They cannot carry anything in their hands while they fly, but they may carry something in their beaks.

Their voices are rough and grating, but their eyesight is very keen. Their fragile construction makes them loathe to engage in melee combat; they prefer to remain aloft or perched on high places, throwing rocks or shooting arrows at their foes. Thanks to their size and mobility, ravens receive a +4 to their dodge skill.

Ravens mature rapidly, but can only expect to live twenty years. Left to their own devices, they have no social structure beyond a loose tribal unit.

STR	6	INT	10	DEX	14	CHA	10
PER	14	CON	6	SIZ	4	WP	11
MGT	5	DB	-1	SPI	11	MR	9
RS	14	REC	9	SP	21	HP	5

Reptillon

Reptilions are the intelligent descendants of the lizards which survived in the radioactive deserts of the Earth. Heavily mutated, they often formed alliances with the mutants against the Faeries based on the ancient 'enemy of my enemy' theory.

Reptilions appear in many different colors, although these do not appear to be separate subspecies. They have powerful muzzles filled with sharp teeth, which makes them fearsome in close combat. Reptilions are only nominally warm-blooded, and fare much worse in cold weather than any other intelligence race.

Technologically speaking, reptilions are more backwards than the mutants, and they seem to prefer simple melee weapons to modern small arms. Their villages tend to be squalid aggregations of sun-baked mud huts. Social interaction is dominated by force and trickery, with the reptilions filching from the reptilion rex (next page), while the latter bully the goods back from their smaller kin.

STR	9	INT	9	DEX	13	CHA	9
PER	11	CON	10	SIZ	6	WP	10
MGT	8	DB	+0	SPI	10	MR	10
RS	12	REC	10	SP	26	HP	8

Bite (N) 3D damage, minimum 1 HP per strike

Reptilion Rex

This is normally considered a distinct subspecies of reptilion. It is assumed that the two cannot interbreed, but the occasional appearance of a middle-sized reptilion casts some doubt on this assumption.

They are powerful and sadistic, and exult in causing pain to smaller creatures. Reptilion rex are giants by Faerie standards, and are the workhorses of Blackwolf's shock troops.

STR	16	INT	8	DEX	8	CHA	8
PER	10	CON	12	SIZ	14	WP	10
MGT	15	DB	+1	SPI	9	MR	11
RS	9	REC	11	SP	36	HP	13

Bite (N) 3D+1 damage, minimum 1 HP per strike



Robot

Although the term 'robot' implies that they have a purely technical origin, robots in the Era of the Wizards are products of technomancy, a dark fusion of magic and technology. Sentient and possessed of some form of free will, they are nonetheless very different from normal biological creatures.

Robots, while still under Blackwolf's control, can be rebooted. This will almost always occur when a robot is knocked unconscious. They will be inactive for 1-6 rounds, and will then return to life with one hit point of damage healed, as well as with all their shock points returned. This rebooting does not come free, so Blackwolf will not always use it. Rogue robots (like Peace) cannot reboot themselves. To do so would be tantamount to returning themselves to Blackwolf's domination.

Most, if not all, robots were created by Blackwolf, and serve him as assassins, bodyguards, spies, or security troops. All robots have the Distinctive Appearance disadvantage, and if they are player characters, they get no CGP as compensation.

Robots can only be created by skilled technomages, who lavish time and attention on each one, giving it a fearsome appearance. Recently, however, rumors indicate that Blackwolf no longer has his robots hand-crafted, as he is developing a method for mass production.

STR	14	INT	9	DEX	11	CHA	4
PER	12	CON	10	SIZ	12	WP	10
MGT	13	DB	+1	SPI	10	MR	12
RS	12	REC	10	SP	32	HP	11

Unintelligent Creatures

These are the typical "monsters" which crawl around any planet. There are very many of these creatures, however only three shall be covered here.

Since they are unintelligent, they have no ratings for intelligence or charisma. These creatures do not have any charisma skills (not even seduction; they simply rut when it's the season). The only intelligence skill one of these creatures can have is concealment; consider this to be a perception skill, using the creature's perception attribute to determine its base chance, etc. Note that as unintelligent creatures have no intelligence rating, their spirit rating is much lower than that of intelligent creatures.

This does not mean that these creatures have no personality, just that intelligence skills are beyond them.

Pit Roach

One of the most feared creatures in all the Earth is the pit roach. Gigantic meta-insects which crawl in dark places, pit roaches are as savage as they are large. Few have seen them and lived.

Pit roaches, when reared to full height, stand over twenty feet tall, and their giant razor-toothed mouth seems to cover the entire front half of their mold-covered green body.

Pit roaches also have a noxious breath, thanks to the slow rate at which they digest the carrion and feces upon which they feed. This breath can be enough to sap the strength of anyone, as its repulsive odor causes people not to breathe in for as long as possible, and it is noxious enough to make those smelling it feel sick.

Fortunately, the pit roach's size makes it somewhat ponderous and slow, and it is thanks to this simple fact that an adventurer can survive an encounter.

STR	30	DEX	3				
PER	10	CON	15	SIZ	40	WP	8
MGT	35	DB	n/a	SPI	4	MR	22
RS	7	REC	12	SP	63	HP	28

Bite (N) 6D+2 damage, minimum 1 HP per strike
Breath (E) opposed CON roll or -4 to all skills

Ross

Rosses are two-legged mounts common across the Earth. Descendants (or possibly antecedents) of the modern horse, tame rosses are readily available in every major city. Wild rosses can still be found in many of the magical lands, but they will not willingly enter any area with radiation. The domesticated rosses found in Scorch and other radioactive lands are more surly and savage than their undamaged kin.

Rosses are wide-bodied and strong, making them good mounts for long journeys. They are herbivorous and peaceful, and can only be trained to attack with difficulty. On the other hand, if a wild ross is cornered, it will attack until it can run away.

The least expensive kind of ross has no battle training whatsoever, and if used as a mount in a melee, the rider must make a riding skill check every round to keep the ross under control. Battle rosses also exist, and are trained to remain calm and steady even in the thick of a battle. The rider must still make a riding skill check whenever he or the ross take damage. Warosses are the most expensive kind of ross, and will only panic if they roll 20 on a skill check. Warosses will attack independently, biting opponents if they aren't moving, or trampling them if possible.

STR	16	DEX	8				
PER	7	CON	10	SIZ	20	WP	10
MGT	18	DB	n/a	SPI	5	MR	14
RS	8	REC	10	SP	40	HP	15

Trample (N) 5D damage, minimum 1 HP per strike
Bite (D) 3D-1 damage



Salamander

Salamanders are the favored mounts of the reptilians. They are rumored to be a heavily-mutated and carefully bred subspecies of reptilian, and there is certainly a lot of evidence to support the claim. They look humanoid, but crawl on all fours, and can carry a rider on their long backs. Unlike rosses, they are imperturbable in combat, but a rider must make a riding roll every round to keep the salamander from wandering wherever it wants to.

Salamanders attack with their claws, attempting to grab hold. Whenever a salamander hits with its claws and is not parried, it also makes a roll against its dexterity. If it succeeds, it holds on to the victim, and may begin using its bite attack. The victim can escape the salamander's hold by succeeding in an opposed dexterity roll. The victim may attempt to escape every round in addition to whatever else he is trying.

STR	15	DEX	12				
PER	8	CON	10	SIZ	16	WP	12
MGT	16	DB	n/a	SPI	6	MR	14
RS	10	REC	11	SP	38	HP	13

Claw (E) 3D-1 damage, minimum 1 HP per strike
Bite (N) 4D damage, minimum 1 HP per strike

Special Creatures

There are a few creatures on Halcionia which do not fit easily into any of the other three categories. These are unique, powerful creatures; the dragons and the wizards.

Dragon

Dragons are gigantic creatures, reptilian monsters of a size which defies mere attributes. They are highly magical and have a direct connection with the Earth itself. The affairs of mere mortals are of minimal interest to these behemoths.

Weather does not work as it used to in the days before the nuclear apocalypse. There are no longer any weather patterns, coriolis effects, highs and lows, or in fact anything left for a meteorologist to do. Generally, all around the Earth, the weather is fair and mild, with slight seasonal changes. Weather is simply no longer a physical, measurable phenomenon. It is magical, and it is caused by dragons.

There are many species of dragons wandering about the surface of the planet. Fog dragons, ice dragons, rain dragons, funnel dragons (which cause tornadoes), etc. Shortly after we first meet Necron 99 in the movie, we see him ride his ross past a fog dragon, which turns away and slowly lumbers off.

Each of these dragons wanders the surface of the Earth, somehow sustaining its own existence. And with each dragon goes weather. The minds of the dragons are inscrutable to mere mortals, although sometimes a dragon can be influenced by an impassioned request. In game terms, a character attempting to sway a dragon has a -15 modifier applied to whichever skill is being used. Dragons don't change their mind easily.

Dragons are, of course, magical creatures, and they cannot tolerate the power of Technology. For this reason, dragons tend to avoid Scotch, where Technology lingers in the air and taints the land. This in turn has made Scotch even worse of a desert than it was before.

Dragons will never interact directly with the physical world. They do not attack, they will not give or receive material goods, they do not even leave footprints. The only destruction they will cause is by the indirect action of their weather (funnel dragons are notorious for their havoc). Dragons will, on rare occasion, speak with mortals, and are enamored of good riddles. But here the similarity between dragon species ends.

Fog Dragons are the least threatening of all the dragon species, being very slow and phlegmatic. Every action they take seems ponderous and carefully contemplated by mortals. They are difficult to find, as they, too, appear to be made of mist, and blend easily with their weather (-5 to awareness skill, or to tracking skill if trying to find the dragon by getting to the center of the fog bank). Many

people searching for a fog dragon have literally walked right through one. The thickness of their attendant fog varies, and visibility can be anywhere from 100 feet down to 10 feet.

Rain Dragons are the most amiable members of dragonkind, although initially they may seem to be very depressed. They appear to be made of grey water, constantly flowing down; they sort of look like they're constantly melting. Rain dragons are much more likely to attend the desires of mortals (only -12 modifier) as they are constantly approached by farmers and others who have a need for a good supply of water. They are closely related to the monsoon dragons, although the latter are very impersonal and are often too large to hear tiny mortal voices.

Funnel Dragons, feared the world over, are very long and serpentine. They have six short legs spaced evenly along the length of their body, and they fly on shredded gauzy wings. Energetic to an extreme, they never stop moving; even when sitting still, they constantly writhe and twist and tie themselves in slipknots. This can be very unnerving to mortals, who are used to being able to look someone in the eye (roll vs. will power to keep collected). When their mood is very high or very low, they will work themselves into a dancing frenzy, creating one of their dreaded funnels. At other times, they merely bring with them a thick overcast.

It is rumored that there is a mutant dragon in Scotch, but this has never been confirmed.

Wizards

Wizards are indeed a species unto themselves, and many scholars believe that each individual wizard is a species unique unto his own self. Certainly Avatar and Blackwolf, though twins, had no physical or family resemblance beyond an aptitude for magic and technology. Avatar most resembled a gnome, although he could never be mistaken for one, while Blackwolf looked like a mutant, but much taller than any of those races.

There have only been these two wizards in the last ten million years or so, and they are so different that they defy any generalization, except for the observation that they are the only creatures on Earth who are able to understand and practice the skills of magic and technomancy. Such dualism fits their unusual status.

It is extremely doubtful that the Earth could hold any other wizards; it seems to be having enough difficulty containing just these two.

"Sometimes I get tired of being so old."

- Avatar

The Major Characters of Wizards

Avatar

"This is Avatar the Great you're fooling with! Avatar, counsel and wizard of your great-grandfathers' counsels! Who has turned into Avatar the Old. Yeah, that's me, Avatar the Old, now. But I've still got my powers!"

Wizard and twin brother of Blackwolf, Avatar is the Faerie wizard and defender of the magic lands of Earth. He has lived for five thousand years, and in that time he has traveled the entire continent of Halcionia. Thanks to his age, he is known everywhere, although in most places he is considered more of a legend than a living person.

Avatar is short, with feet even larger than those of a gnome. He has grown a full beard to obscure his vaguely unattractive facial features. He is needlessly self-conscious of his appearance and age, but hides this well behind a facade of self-depreciating humor.

Avatar has built up quite a store of common sense and insight over his long lifetime, and he is congenial and outgoing enough to share his experience with any who would listen. He demands no payment for his services other than food and lodging while he resides in an area to provide counsel or education. Of late, he has resided in



Montagar, and has undertaken the magical education of the Queen-elect, Elinore, under the strict supervision and chaperoning of her father, the President of Montagar.

Sensitive and compassionate, the past few millenia have taken a toll on Avatar's outlook. He would heal the world if he could, purging the Earth of radiation and hate and illness, but his endurance is not enough, and the Mutants are too strong for him to heal them against their will. The lingering presence of war, pain, suffering, and especially the malignant machinations of his brother have made Avatar moody and cynical. He has little confidence in his own abilities any more, and feels that it is inevitable that the world will be destroyed again. In fact, the only thing that seems to keep him motivated is the simple and honest camaraderie and loyalty he experiences with his few close friends.

Avatar's greatest weaknesses are three members of the seven deadly sins, to wit: lust, gluttony (with hard liquor), and sloth. Bad habits taken on out to blot out the pain Avatar felt at the world around him, these have no doubt had an impact on his health, determination, and outlook. His current position as Elinore's tutor allows him to sleep a lot, eat and drink to occasional excess, and get at least some vicarious thrills from staring at her body.

Avatar's feelings about Elinore are still somewhat confused. He is her tutor, and has also become her friend. At the same time, he is old enough to be her great-great-grandfather (and more), and he can't help but look at her as would a lecherous old man. He sees in her a lot of the youth, vigor, and idealism he has lost, and for these things he loves her. He is at once possessive, protective, and desirous of Elinore, but his position as her tutor and the eagle eye of her father keeps him from being able to act on his feelings. So instead he just stares, or as he calls puts it, 'meditates on her navel.'

Game Statistics

STR	8	INT	21	DEX	18	CHA	12
PER	17	CON	14	SIZ	7	WP	23
MGT	8	DB	+0	SPI	40	MR	12
RS	18	REC	18	SP	44	HP	11

Skills: Area & City Lore (all Faerie lands) 17, Area & City Lore (all Mutant lands) 12, Concealment 13, Deduction 19, Empathy 16, Filch 17, Instruction 16, Leadership 14, Magic 30, Oratory 18, Quick Draw 14, Resistance 20, Small Arms: Pistol 15, Stall 16, Stamina 14, Swimming 18, Technomancy 12, Tracking 10

Traits: Contacts, Determination, Friends, Pedestrians; Close Personal Tie (Elinore), Drug Addiction (alcohol and tobacco), Enemies, Laziness, Lechery

Blackwolf

"I trust no one. Not even myself."

Blackwolf, the mutant wizard, is the twin brother of Avatar. It is not known whether he was born first or second of the two, although given the mysterious forces surrounding the births of the twins, it is possible that they were born at the same time. Delia never discussed the facts of the birth with anyone save Avatar, and he's not telling. Blackwolf, of course, insists he's firstborn.

Blackwolf spent the first years of his life in Montagar, where he was a blight upon the otherwise pleasant land. Here he started studying forbidden arts and twisting hapless animals into sinister shapes. Arrogant and reserved, the only people with whom he associated were outcasts and toadies, who did his petty errands and acted as his eyes and ears in all goings-on.

After his defeat at the hands of his brother Avatar, Blackwolf wandered the continent exacting revenge on innocents. He was accepted nowhere, for tales of his past misdeeds had spread throughout the lands. Finally he settled in Scortch, an advanced Mutant realm, where the rumors of the damage he'd instigated caused him to become a sort of celebrity. Soon he consolidated his position in Scortch by organizing a group of 'brownshirts' to enforce his will. He brought new vigor to Scortch, and in return he received their labor and support while he continued his studies.

Tall and cadaverous, Blackwolf's sharp features are nonetheless regal. He is a born ruler, with piercing red eyes, a compelling voice, and an aloof stature. He is able to work even complacent Mutants into a fervor, screaming for Faerie blood. Yet despite his arrogant stance, he constantly burns with the memory of his defeat and humiliation at the hands of his brother. The driving force behind his plans is the promise he swore as he left, to "return and make this a planet where Mutants rule!"

Blackwolf hates all things Faerie, for they are clean and free, while he is a mutant doomed to a painful existence. Not even all his magic can change his mutant birthright, for one of the maxims of magic is that it cannot effect permanent changes upon itself. Blackwolf hates his mutant heritage, and the only way he can improve his lot is to wipe out everything he considers superior. And if, by doing so, he also becomes the Führer of the Earth, so much the better. It will make his victory all the more pleasant, and he will savor it while reclining on his throne in the ashes of Montagar.

Psychologically, Blackwolf is proud and hostile. He has no one he considers a friend. Even his future queen he treats as though she were a concubine. This lack of personal contact makes him even more hostile and paranoid, and to keep from contemplating it for too long he throws himself wholeheartedly into his plans of empire;



drawing up new rearmament schemes, developing new tactics with the aid of his generals, and plotting the destruction of the Faerie governments.

Game Statistics

STR	11	INT	24	DEX	13	CHA	20
PER	12	CON	10	SIZ	15	WP	21
MGT	13	DB	+1	SPI	38	MR	14
RS	13	REC	16	SP	46	HP	13

Skills: Ancient Lore 19, Guile 19, Interrogation 17, Leadership 19, Oratory 20, Magic 18, Pick Pocket 13, Tactics 12, Technomancy 35, Torture 20

Traits: Determination, Energetic, Fearless, Memory (Photographic); Anorexic, Delusions, Enemies, Hatred, Overconfidence, Sadism

Necron 99, aka "Peace"

Necron 99 is one of Blackwolf's assassins, and a good one at that. If he seems to perform his tasks with tireless persistence, there's a good reason, for Necron 99 is a robot. Although possessed of no gender, Necron 99 is generally referred to by male pronouns, as he is a solo executioner, which seems a very masculine task to most.

Tall and strong, Necron 99 does not so much wear his red battlesuit as inhabit it. Cold yellow eyes can sometimes be seen peering out from the empty darkness of his hood, and there are no gaps, no seams between his coat and pants, or between his sleeves and gloves. In fact, there may actually be nothing inside Necron 99 save some delicate circuitry, a fiber skeleton, and a trapped soul.

This soul is what operates Necron 99. Advanced technology (like robots) cannot function on Earth anymore without magical or demonic intercession. This is what the spirit of Necron 99 provides; a living force to keep the machinations of Necron 99's body functioning. This spirit was trapped inside the Necron 99 shell by Blackwolf, the mutant wizard, shortly after the mechanical parts of the robot were completed.

Necron 99's soul is not only trapped within his body, it is forcibly enslaved to Blackwolf's will. The hapless robot tries to resist, but Blackwolf's sinister Dream Machine is psychically connected to Necron 99, and should he begin to disobey orders, the Dream Machine will torment his consciousness into submission.

In fact, the only hope that the spirit of Necron 99 has is that the robotic circuitry will not last forever. His central processing unit is part computer, part demon, and allows him to work his body. This CPU can voluntarily deactivate itself, given certain preconditions, thereby releasing the demon to shift back to Blackwolf's Master Computer in Scortch. This is the fastest way to relay information, and is used on important missions. The CPU also has a deadman switch, releasing the demon should Necron 99 suffer severe damage.

Once the demon is back in Scortch, it can be repowered by Blackwolf or one of his assistants, and sent back to Necron 99 to reboot the robot and return it to active service. This ability to reboot has led to the myth that robots can never be destroyed. Regardless, the number of times a robot can be rebooted is limited, and Necron 99 knows that he has just five incarnations left before his spirit is freed from its painful bondage.

Quiet and morose, Necron 99 goes about his duties with a depressed determination. He never sleeps and never eats. He is quite cunning, and if he seems to move a little slowly, it's because, deep down inside, he doesn't really care. He just wants to be free of Blackwolf's sadistic grip.

Game Statistics

STR	15	INT	9	DEX	11	CHA	4
PER	13	CON	12	SIZ	13	WP	15
MGT	14	DB	+1	SPI	12	MR	12
RS	12	REC	14	SP	40	HP	13

Skills: Alertness 20, Climbing 17, Concealment 18, Dodge 14, Melee: Rifle Parry 9, Resistance 18, Riding 13, Silence 12, Small Arms: Rifle 25, Stamina 19, Swimming 11, Tracking 12, Tumbling 10

Traits: Determination, Direction Sense, Fearless; Distinctive Looks, Illiteracy, Schizophrenia (after conversion to 'Peace')



Elinore

Elinore is the only daughter of the late Queen of Montagar, and is an elfling cross between her fairy mother and elven father. Elinore is large and powerful for an elfling, surpassing both her father and her late mother in stature. She was very large as a baby, and the attention and care she received from the Montagar royal servants helped her continued development.

Popular among the populace of Montagar, she was selected as Montagar's new queen shortly after her mother's death. To claim the throne, however, she must first demonstrate that she is possessed of full fairy powers. To this end, Elinore's father, the provisional President of Montagar, has hired Avatar as her tutor.

The main people in Elinore's life are all males, which is not surprising when one considers her exceptional attractiveness. Her father, the President, protects her and keeps Avatar from drifting away from tutoring her on magic. Elinore has deep love and the utmost respect for her father, but knows that she can occasionally get her way by acting like 'his little girl.'

Elinore's feelings towards Avatar are different. She thinks he's quite cute, and loves to tease him about his age, incompetence, and appearance. Beneath this flippant exterior, though, she has a respect for his wisdom and experience, and a strange desire to get closer to this wizard whose power and knowledge she finds strangely compelling. That she can occasionally manipulate his feelings by being flirtatious only adds to her curiosity.

Elinore is still young, and her youthful idealism and naivety are still obvious. These innocent urges occasionally clash with her mature and regal training, making her seem somewhat ditzzy or mercurial. She has the maturity to handle most difficult situations, but occasionally lacks adequate experience.

Elinore is rather tall and strong, with her dark hair and eyes offset by her pale complexion. She has an excellent figure and knows it, much to the discomfort of her many potential suitors. Her father has seen to it that she has learned many of the fine arts, but she has persuaded Weehawk to teach her some skills of a more utilitarian (martial) bent.

Game Statistics

STR	10	INT	10	DEX	14	CHA	16
PER	9	CON	11	SIZ	10	WP	12
MGT	10	DB	+0	SPI	11	MR	12
RS	12	REC	12	SP	33	HP	11

Skills: Bard: Singing 16, City Lore: Montagar 14, Melee: Sword 10, Seduction 16, Social 17, Throwing: Balanced 14, Torture 10

Traits: Fearless; Bad Temper, Close Personal Tie, Distinctive Looks

Weehawk

Weehawk is the chief of the largest elf tribe in Montagar. Thus far he has refused to exert any of the considerable influence he has in the political arena, preferring instead to take more direct action to serve his land, like becoming an 'envoy' to infiltrate the land of Scortch.

Impetuous and hot-headed, Weehawk is much more inclined towards action instead of thought. His reluctance to assume the responsibility of matters of state is one symptom of this trait. This is compounded by his roguish ego; he always assumes he's right, and he often flaunts this in his typically humorous though superior style.

Many people believe that, given these characteristics, Weehawk is afraid of growing up, and thus plays the boy as hard as he can. Nothing could be further from the truth. Rather, Weehawk is very competitive, but he only trusts his physical prowess, as it is something he can see and feel and demonstrate. His maturity is further demonstrated by his readiness to accept responsibility when he fails in some task, as well as by his rigid discipline in learning the skills of war. In contrast, Weehawk is not confident of his personal and intellectual skills, as these are more nebulous in nature and cannot be compared with others as easily as can physical feats. He simply won't let himself see that he is as smart as he is strong.

Weehawk's lack of confidence in his personal skills would not ordinarily be a problem, but he is faced with the leadership of an elf tribe. Since he doubts his ability to lead, he fears failing his people, and nothing could crush him more than letting his kinfolk down. This is why he avoids taking control and becoming a true leader.

Those who know him well recognize his honesty, loyalty, and dedication. They believe that once he proves to himself that he is every bit as capable mentally as physically, he will become an excellent chief.

Although lean of build, Weehawk's strength and endurance are notable. He seems to be made entirely of sinew and gristle. Normally cool under pressure, if he gets emotionally involved in a conflict he is likely to lose his temper and slip into a berserker rage. He carries a bastard sword that has been balanced for throwing.

Game Statistics

STR	13	INT	13	DEX	16	CHA	15
PER	15	CON	10	SIZ	9	WP	12
MGT	11	DB	+0	SPI	13	MR	13
RS	16	REC	11	SP	31	HP	10

Skills: Alertness 18, Archery: Cavalry 16, Area Lore: Montagar 17, Area Lore: Scortch 12, City Lore: Scortch 10, Melee: Martial Arts 17, Melee: Sword 16, Riding 13, Stamina 17, Survival 12, Swimming 17, Throwing 15

Traits: Balance, Fast; Battle Rage, Close Personal Tie, Hatred (mountain fairies), Honor



Adventures

The Quest

The main venue for a game of *Wizards* is an adventure, where the player characters seek to solve a problem or right a wrong. To run an adventure, you'll need:

- a gamemaster
- several players with characters
- lots of dice, paper, pens, and pencils

Count on an adventure session taking about four hours, give or take a few. Some sessions may be as few as two, and some of the designers of this game have had marathon sessions of up to twenty hours (we were young and foolish). Four hours is pretty normal, though.

And remember that a role-playing game is a social occasion. It's better to play with novice friends than skilled strangers, and having snacks and drinks around helps everyone feel more at ease. Keep in mind that the primary purpose of role-playing is to have fun!

During the adventure, the characters will be faced with a series of problems which they will hopefully solve, thereby defeating the enemy. Some long adventures may take several sessions of play to resolve. And, of course, the end of one adventure will inevitably lead into the start of something new. But to the PCs, each adventure is one complete chapter in the continuing saga of their lives.

The Martyr Rule

In role-playing games, as in real life, no one wants to die. A character represents an investment of time and imagination for a player, and as an alter-ego, the character's welfare can be important to the player. Nevertheless, adventuring is a risky business, and there may come a time when one or more characters must sacrifice themselves for the greater good ("Run! I'll hold off the goblins!"). After such a sacrifice, it can be annoying to start anew with a novice character.

Thus, if a player sacrifices his character for the good of the cause, the Martyr Rule comes into effect. The player should be allowed to take over an advanced non-player

character, if the player so wishes. This new character should be someone that the dead character knew and liked, for example a spouse, a cousin, or a buddy from the army. This new character, so moved by the late character's noble sacrifice, will step in to fill the vacant spot.

If the game is well mastered, there should be no shortage of non-player characters to choose from, and it will make the new character a little more meaningful and familiar than a fresh new face just out of school.

Of course, everything must meet with gamemaster approval, including the new character's skills, etc. But players, rest assured that your sacrifice won't be in vain. The memory of your character will live on, burning like a beacon to a new generation of heroes.

Experience

In *Wizards*, as in real life, the characters will grow in knowledge and experience as they meet challenges and overcome obstacles. This is reflected in the game by awarding the characters improvement points (IP) at the end of an adventure. Improvement points are a measure of the knowledge, skill, and practice the characters gained. The improvement points given to a character should reflect the difficulty of the adventure, the skill and cleverness shown by the player characters, and the role-playing of the players themselves.

For an adventure of average difficulty for beginning characters, an improvement point award of 100 is a good starting place. If the players muddled about, didn't get into many difficult situations, or blew the goal of the adventure, this could be cut in half.

On the other hand, if the characters avoided difficulties by ingenious stratagems, overcame impossible odds, and the players really got into their roles, then the IP award could be doubled.

Keep in mind that often a character will learn more in defeat than in victory. If the group suffered incredible trials, persevered against horrid setbacks, and finally were forced to retreat by impossible obstacles, they might still get full IP awards. "We really tried, didn't we?"

Setting the Awards

One method for regulating the number of IPs each character gets is for the gamemaster to split the adventure's improvement points between the various scenes, giving each scene an improvement point value based on its difficulty and its importance to the adventure. The adventure in this book gives an example of splitting IP awards.

Time and Experience

It takes time to learn and improve skills, and a character cannot shoot from a novice to a master in a short amount of time. At the end of an adventure (or during the midst

of an adventure if the gamemaster lets you spend your IPs), you may only purchase one level of each skill. You may only purchase further levels after another adventure.

Improvement Point Cost Chart

This chart shows the cost in improvement points to purchase a skill at a new level. Subtract the character's controlling characteristic's **Base Chance** (not the default starting level of the skill) from the cost of the skill level which the character is purchasing.

For example, after a few adventures, Dexter (the elf we created on page 30) wants to increase his skill with the longbow. At the moment, his archery: longbow skill is level 11. Archery is a skill with normal complexity. Dexter's player (Ken) looks at the normal column and cross-indexes it with 12, which is the skill level he's buying, and sees that level 12 costs 22 IP. Dexter has a dexterity base of 4 (from his attribute of 14), so Dexter need only pay 18 IP for level 12 archery (22 cost less 4 for his dexterity base).

Improving Attributes

Many attributes can also be raised. The character must pay the *five times* the cost for the level to which it's being improved. Primary attributes cannot be raised above five points over racial norm without gamemaster approval. Attributes not listed cannot be raised.

Normal: Strength, Constitution, Will Power

Difficult: Dexterity, Charisma, Perception

Impossible: Intelligence

Level	Easy	Norm	Diff	Imposs
1	7	9	11	13
2	8	10	12	14
3	8	11	13	15
4	9	12	15	17
5	10	13	16	19
6	10	14	18	21
7	11	15	19	23
8	12	16	21	25
9	13	17	22	27
10	14	18	24	30
11	15	20	26	33
12	16	22	29	37
13	18	25	32	41
14	20	28	36	46
15	23	31	40	51
16	26	35	45	57
17	29	39	51	64
18	33	43	57	72
19	37	48	64	81
20	42	54	72	91
+1	+9	+10	+12	+15

Creating an Adventure

Creating an adventure is a lot like writing a plot for a novel or movie. The biggest difference is that the main protagonists will be the player characters. And while the idea of writing a novel may be intimidating, writing for an adventure is a lot easier, because a lot of the detail and initiative will be provided by the players themselves. To help you create your own *Wizards* adventures, we've given you several guidelines to keep in mind.

The Conflict

Central to any adventure is a conflict of some sort, and it will usually involve Blackwolf's minions in some way. This conflict should be important enough to engage the players' interest. Perhaps the Mutants are launching a new attack, perhaps they've captured someone important. Whatever the problem is, it needs to be fixed.

Essentially, the conflict is the crux of the story, and its finale. Only at the end of the adventure will the conflict be resolved once and for all.

The Story Line

Now you have a conflict that needs to be resolved. How do the characters get involved? Perhaps they get assigned a mission by Avatar or Weehawk. Perhaps they stumble across a clue while out doing something else. Or perhaps they get swept up in the action, for example if the Mutants suddenly launch an attack on the characters' country.

Once you've figured out how they get involved, you've got the start and the end of the adventure, and probably a pretty good idea what will go on between. Parse the adventure up into manageable chunks, and begin fleshing them out one at a time.

Connectivity

The characters have to be able to go from the beginning to the conclusion by following a group of logical and reasonable steps. One way to make sure they do is to have several clues in each section of the adventure which lead to the next section. Perhaps some branching of the plot line will also be in order, if there are two or more divergent approaches the characters might take towards solving the problem. Or you could have something happen beyond the characters' direct control, which will sweep them forward to the next step.

As an example, suppose the characters are sent to buy a magic weapon from a merchant. By the time the characters get to the merchant's caravan, they find it's been attacked. They find

goblin tracks, the merchant's map, and an elven guard dying in the sun. Whichever of these they investigate points to the likely source of the attack; a nearby goblin village (multiple clues). They go to the village and gather more information, but while they're investigating, a goblin town crier tells of a victory against the elves, using a new secret weapon (outside events). This tells the players where the magic item is, while the information they gathered can tell them where the magic item is being carried next. Now they can set up an ambush, or they can try to sneak into the goblin war camp (branching plot).

Get the idea? Make the plot line a series of events that most of your players will think of and which most of the characters can accomplish. Make sure there are no logical flaws in the chain of events. Then, once you've parsed out the episodes, you can also divide the Improvement Point awards between them based on the difficulty of the events.

Make It Real

When creating locations and important non-player characters, give them some depth and personality. If the characters have to visit an inn, don't make it generic. Make it new, old, rustic, modern, stone, cozy, impoverished, scarred by war, simple, solid, ramshackle, or something completely else. In short, give it character.

Similarly, describe the appearance and mannerisms of the people they characters meet during the adventure. Avatar is a short hairy wizard who speaks with an uneducated East Coast accent and has a weakness for women, alcohol, and cigars. Weehawk is a proud elf with an air of formality who always sounds like he's giving orders. Even this much description will give the inhabitants of Halcionia a lot more life and depth than the average person.

When speaking as a non-player character, do some play-acting. Use that accent, and pitch your voice differently. Don't be afraid to speak in a falsetto or basso profundo when speaking as a member of the opposite sex. Sure it may sound a little strange, but it adds to the suspension of disbelief.

And, as your players interact with the characters and places they encounter in *Wizards*, they'll help develop the personalities and feel by the way they deal with them. Soon your players will know several important inhabitants in various locations, and Halcionia will truly seem limitless.

The Substance of Style

Wizards has a very definite feel to it. The Faeries are good; they smile, laugh, and frolic in the woods. The Mutants are bad; they shoot each other, brownnose, drink and gamble, butcher prisoners, drool, and torture chained women. This difference even shows in architecture; Scorch

looks like a gulag and Montagar like a summer retreat. Make sure that your adventure design reflects these differences.

Wizards also lampoons many 'sacred' institutions. The priests in the temple were totally misguided, and made up for their lack of understanding of religion with an excess of enthusiasm and ritual. In the same vein, Elinore's father, the President of Montagar, wore a traditional Presidential uniform that looked suspiciously like a harlequin or marionette. The power of the media, political correctness, the arms race, iced latte, military food, high fashion, rap music, crusty traditions, sports cars; all are fair game for farcical interpretation, and if your adventure presents such an opportunity, take it.

Neutral Powers

Not everyone in Halcionia shares Avatar's opinion about goings-on in Scortch. Arrogant isolationism is rampant amongst the Faerie kingdoms which have not been directly attacked by Blackwolf. These politicians take every opportunity they can to avoid the problem and let someone else deal with it. Many openly support the concept of appeasement, an approach Blackwolf likes quite a bit.

You can use these concepts in a scenario design to heighten the self-confident short-sightedness of the Faeries. An attitude like, "It's always been that way, it will always be the same" can be very frustrating to the players, as can such assertive and dynamic political stances like, "We will neither join, nor hinder, nor help these two. We will wait, and see."

Foreshadowing

If you're going to make your players deal with a problem, try to drop a few hints beforehand. For example, if Blackwolf has a new flame-throwing tank they must destroy, have the characters encounter wide swaths of burned forests, and elsewhere a building that was crushed by the impact of something large and powerful. Even if they pay no attention to the clues, when they catch up to the tank, they'll realize that it is the cause of all the damage they've been investigating.

Change It

Nothing ever stays the same; the only true constant is the constancy of change. Don't be afraid to alter something you've created. If Blackwolf's legions attack, it's only logical that the rustic alehouse which your players are so fond of will get plundered by the Mutant hordes. Even if it's not burned to the ground, it'll lose some windows and all of its stock.

Familiar people change, too. They might move elsewhere, suffer some sort of setback, or even get crippled by an assassin's bullet. They might even die of natural causes, or drown while fishing in the lake.

So don't be afraid to give Halcionia a little shake once in a while. Life goes on, with or without the player characters.

The Finale

After the characters have jumped through all the necessary hoops, they'll get to the source of the conflict, and in this final battle, the outcome of the entire adventure will be determined. Thus, as is the case with most books and movies, this last scene has got to be the biggest, best, or most important. If, for example, the characters have slogged across half the continent battling countless Mutants en route to assassinating a key technomancer, they'll feel a little let down if, at the end, they walk into his house and stick a knife into him while he sleeps.

Much more gratifying would be for the technomancer to be ready for them. Perhaps he's got the whole mansion booby-trapped, or perhaps he's got some aides with guns holed up in critical places. Make it a difficult struggle, one which the players can barely win, and they'll feel much more satisfaction at a difficult job well done.

Furthermore, you can pull out the favorite trick of the slasher flicks: the endless ending. If the technomancer's defending himself with a grease gun, it will eventually run out of ammo. When it does, and the characters charge, suddenly he pulls out a heavy pistol. When that's empty, he leaps out a window. They track him down again, and he's got a sword. They beat him, finally, but is he unconscious or merely playing possum? Maybe he's even got some magic skill...

Hooks

Very rarely, if ever, will the characters completely wrap up every loose end in an adventure. Anything left over can be used as a hook on which to hang a whole new episode. If the characters blow up a Mutant supply base, Blackwolf will send some assassins after them. If the characters depose a pro-Scortch king, the king's aides will seek revenge, possibly murdering the successor on his throne. Or, after routing a Mutant raid, other elves might pick up the Mutants' guns and decide to start their own gang of robbers.

The use of hooks and tie-ins from previous adventures is a great device for adding depth and continuity to a campaign.

Basic Plots

Most adventures include one or more basic scenario elements. While these all may sound trite or generic at first glance, they are the foundation of many intricate and interesting plots.

Assassination: Someone needs to be killed, and the characters are called on to do it. Perhaps there is a Liche who is leading a very successful expedition, and with his assassination, his command will crumble before a planned Faerie counterattack. Or perhaps there is an evil technomage whose research on thermonuclear physics needs to be stopped... permanently. Or it might even be as direct as a rampaging pit roach who's been eating all the king's rosses in the dead of night. It could even be a 'second-rate incompetent' elf who succeeded a noble and just ruler after his assassination at the hands of Necron 99, and is taking the opportunity to purge the cabinet.

Counter-insurgency: Blackwolf has managed to send a team of commandos somewhere sensitive. They might be raiding Faerie outposts, killing couriers, or even bending the ear of a neutral monarch. It might not even be Blackwolf; perhaps it's just a band of cruel highwaymen, preying on their fellow elves. Stop them.

Courier: The characters are given something vital that must be taken somewhere dangerous. This might be as simple as running diamonds to another agent or something as difficult as bringing a magic monkey wrench into Blackwolf's panzer factory. If the characters are bringing something to another kingdom, half the adventure could take place as they try to convince the king that they're not plotting any foul play.

Defense: The characters are forced to defend some critical area against a surprise Mutant attack. A very straightforward type of adventure, full of slugfests and cat-and-mouse games.

Diplomacy: The characters must convince a monarch to join with Avatar against Blackwolf. In this case, they might also have to deal with Mutant diplomats, foul play, double-crossing, and other typical diplomatic ploys.

Escort: A variant of 'courier', the characters must escort someone else who has vital information or material. The person escorted might be a small boy who saw something important, a captured spy being brought in for brain-reading, or a merchant and his large caravan of valuables.

Espionage: The characters are asked to infiltrate a Mutant area, posing as blue elves. They might need to recruit new agents, bribe a key official, or perform any of a number of nefarious tasks.

Investigation: Blackwolf has done something which defies explanation, and Avatar needs to know how. Only the characters can solve the mystery. The adventure in this



book starts out like this, with the characters trying to figure out how Blackwolf's troops have been raiding the interior of East Elfland.

Kidnap: Someone needs to be grabbed. Perhaps it's an enemy agent or leader, or perhaps it's a friendly person who's been brain-washed by Blackwolf's dark arts. Needless to say, the target will be less than willing to go along quietly.

Military: The characters can be attached to a military unit for any of a number of reasons, and go on a campaign. They can be scouts, front line troops, who knows? Perhaps they discover a flanking move by Blackwolf's legions, and manage to save the Faerie army from total defeat.

Reconnaissance: A great springboard to any of the other plots, the characters are simply sent to gather information. The information they gather might be important enough for them to take immediate action.

Rescue: A perennial favorite, especially when fair maidens are involved. A rescue can be after the fact, like freeing someone from captivity, or before the fact, if the characters stumble across a plot to assassinate an elven king. Convincing the king that his life is in danger might be difficult until Necron 99 shows up and starts hosing the place down with his gun.

Sabotage: The characters are sent to infiltrate Scorch and wreak as much destruction as they can. This might be a general order, or there might be a specific target. Perhaps there's an airfield or a fuel dump that needs to go. Perhaps it's a bridge that needs to be destroyed, to trap Blackwolf's troops while the Faeries launch a surprise attack.

Theft: In a socially acceptable form of pillage, the characters are sent to snag something from Blackwolf's minions. A crystal ball, a prototype tank, a new weapon, who knows?

Plot Devices

Occasionally, you'll want to spice up an adventure. This is easily done by adding one or more of the common plot twists. Again, these may seem like clichés, but the reason they've been used so often is because they work.

Betrayal: The party may have a guide or advisor, and this NPC may turn coat or be a Mutant agent planted earlier. Another possibility is that someone outside the character's influence may change sides, or even the person supporting the characters with information and money might get replaced by a Mutant sympathizer.

Impossible Odds: The players can't win, because the opposition is too strong, like if the Liche they're supposed to assassinate is hidden inside a heavily-armed camp surrounded by land mines, barbed wire, and the 11th SS Legion. This plot device is not often used in role-playing games, because players find it frustrating, however, if properly employed, it can be a springboard to further adventure while highlighting the power of the Mutant threat. Perhaps the mere presence of such concentrated power is information vital to the Faeries.

Misdirection: Whatever problem the characters are trying to solve is part of a ruse to distract the Faeries from the real problem. Alternatively, it's not a ruse, but the Faeries don't really understand what's going on.

Misunderstanding: The characters have incomplete data, and their goals change as they find new information. This is a common ploy used in all mystery novels.

New Discovery: Oops! At any time, the characters might come across something totally new and unexpected. This could drive the plot in a completely different direction, as the new discovery is considered more important than the old stuff.

Third Party: Granted, most of the struggle is between the forces of Avatar and Blackwolf. Nevertheless, there are independent kingdoms and bands of robbers who have agendas completely their own. These third parties may intervene to throw both sides for a loop.

Time Limit: The characters have only a set (and very short) amount of time to complete their task, otherwise everything falls apart.

Running an Adventure

At first, gamemastering a session of *Wizards* may seem a daunting task. There are a lot of things that you must keep in mind, and the players are depending on you to run things smoothly. Without a good gamemaster, there can be no good role-playing session. On the other hand, with good players and a good gamemaster, the game will be larger and better than any of the individuals could do by themselves.

To help novice gamemasters to run a better game, we present here a set of guidelines. But above all else, don't be intimidated! When role-playing games first appeared, no one had ever run them before. No one knew how, so no one got any advice. We just winged it, and it worked. So relax, take a look at the guidelines, and go to it!

Be Prepared

First and foremost, a gamemaster has to know his way around the rules. This does not mean that you have to know the rules by heart (although it helps), but simply that you have to know how to find needed rules quickly. Browse through the book several times until you get a good idea where everything is located. Another trick is to buy little index tabs and put them at the edges of your most commonly referenced pages.



Next, the gamemaster must know the adventure very well. You must be familiar with the plot, possible branches and complications, and the NPCs. The more familiar you are with the adventure, the more smoothly the session will run. If you find yourself getting left behind in the pace of the action, call a short break and refresh your memory about upcoming events.

This leads us to a discussion of pre-packaged adventures (like the one in the back of this book) versus homebrewed. Adventures that you make up have many advantages, inasmuch as you are familiar with the players, the characters, their abilities, likes, and motivations. Only you can create an adventure that is perfectly suited to your players. But we will be publishing adventures for *Wizards* ourselves, and there are several good reasons for you to take a look at these.

First, they're already finished. You can buy one, read it through, and play it all in the same day. A minimum of work is required of you for this sort of adventure.

Second, they're full of strange new ideas. No matter how creative you are, there will always be something you didn't consider for an adventure. With experienced gamemasters across the country writing *Wizards* adventures, you'll have a treasure trove of new ideas to plagiarize for your own game.

Third, checking out a few pre-packaged adventures will give you a better idea of how to structure your own adventures for maximum playability and enjoyment.

Fourth, and most important (to us), it keeps us in business. The more *Wizards* stuff you buy, the more we'll be able to produce.

Keep on Top of Things

During an adventure, lots of things change. Mutants get shot by arrows and run off, pistols get dropped down a ravine, and raven spies report on the characters' movements to their dark masters. There's a lot to keep in your head during a session, so try to anticipate as much of it as possible ("If any of the guards in the courtyard fires a shot, then the archaeologists in the upper room will be packing their technological finds"). In addition, you may find it necessary to jot notes to yourself, to remind you of other events ("one of the characters blundered and hit the princess with an arrow, so she'll be uncooperative").

Show and Tell

Imagine listening to your worst history professor read *The Lord of the Rings* out loud to you in class. You'd fall asleep, wouldn't you? Monotone drone, no inflection, no discernible breaks for air. Nothing makes an interesting saga turn into a raging bore quicker than a passive delivery.

So, when gamemastering, get into the action! People are living and dying here, and a whole planet needs to be saved from Blackwolf's new technological fascism! This is important, frenetic stuff! When someone the characters meet yells a warning, don't say it, shout it: "LOOK OUT!"

Make sound effects. Wave your arms. Pantomime things. Use your best adjectives and superlatives. Make your descriptions short and sweet when the action's hot, and intricate and detailed when the tension's at the peak.

Compare the following two scenes, and decide which one you'd rather play.

Boring gamemaster: "Okay. You go up to the door and open it. Inside there's a mutant guard with a luger. Combat time. First combat turn. What's your initiative? Too bad. He goes first. (clatter) He shoots his first shot and misses. Roll your shot. (clatter) You hit him with your arrow. (clatter clatter) That's your damage? Hmm. He goes down. Okay. Combat's over. What do you do?"

Extravagant gamemaster: "You creep silently up to the door, bow in hand. There's light coming under the door, but everything is quiet. You reach out cautiously with one hand and place it on the rough wood of the door. Under your gentle push, the door slowly swings back, silently, on its hinges, spilling light from within. Its swings further open, and suddenly you see a mutant! 'Die, Faerie!' he yells. You whip your bow up, but he's faster... he snaps off a frenzied shot, (clatter) BLAM! Sptang! He knocks a hole in the door mere inches from your head! Desperately you fire your bow... sffhewww... (clatter) shtunk! Nailed him! (clatter clatter) AAUUUGH! (gamemaster grabs pretend arrow in his chest, screams, and falls to the floor) He's down, and his luger slips from his limp fingers. Quick, what do you do?"

Sure, you may be self-conscious about this at first, but the more you do it, the more the players will, too. And the acting is a major part of role-playing fun. Pretty soon you and your players will be having entire dialogs in persona, speaking, thinking, and acting the parts of the various characters.

Be Dynamic

During a game, keep the pace up. During a movie, we never have to sit with the main character through a three-hour plane ride or eight hours of sleep. Likewise, you should not force your players to role-play boring humdrum events that have no bearing on the plot. If they're going to ride their rosses across half the continent, condense the entire journey to a few brief encounters, or even skip across it altogether.

As soon as the action starts to drag, or a situation has been resolved, don't be afraid to pick it up and narrate it out. "You hide under the bridge while the mutants drive overhead in their truck. They rumble past, their vehicle

spewing foul-smelling gases in its wake. You peer up, and see them drive around the bend further along. After several more hours, it becomes obvious that you've completely lost them. Where will you go?"

Go with the Feel

Sometimes the characters will attempt actions that, while not covered by the rules or while a little unrealistic, are nonetheless cinemagraphic. At times like these, remember the characters are fledgling heroes. Bend the rules a little bit for their sake, especially if they're being dynamic. If a character wants to swing on a chandelier across a room full of mutants, let him. It's daring.

This doesn't mean you should grant the characters a Hollywoodish invulnerability. *Wizards* is also a horrible world; Faeries fall like flies in front of Blackwolf's machine guns. If a character bravely and cinemagraphically charges a machine gun nest with a sword, have him bravely and cinemagraphically get cut to shreds by the withering fire.

Be Flexible

Players are amazingly inventive, and every so often they will confound your most intricate plans and traps. You must be prepared to deal with this. "Wait a minute. Instead of breaking into the ground floor of the tower, you're going to break into the second floor? How? With a trampoline?"

There are two ways to handle these situations. One is to squelch it entirely. "Nope. None of you have ever seen a trampoline, and even if you had, there's no fabric strong enough to do it. That plan won't work." Unfortunately, this approach is satisfying to no one. Players don't like to be led by the nose, and if they don't have any options other than the one you give them, they'll resent it.

The other option is to go with it. "Well, you don't have any springs, but you could stretch out your tent and try to throw the smallest one of you - Hector - up to the second floor balcony. Everyone make a Strength roll except Hector, who has to make a Tumbling roll." With this sort of approach, even if the characters fail, the players will have the satisfaction of having tried.

Also, if they're successful and completely bypass your traps, that doesn't mean you can't make them sweat. "All right, as the party throws Hector higher and higher, you see a shadow appear at the third floor window above you. The window opens slowly, and a mutant leans out. What do you do? Okay, Hector falls to the ground with a thump as the rest of you run for the shadows. Hector, give me a Will Power roll to keep from grunting as you land. Made it? Fine. The mutant leans out the window and scrapes off the contents of a plate. It falls gracefully through the air and lands on your head with a shplechk. As it drips

through your hair, you can readily smell why he didn't want to eat it. The mutant closes the window up again and disappears."

Be Tough

Your players need a challenge; a game's no fun if you can just waltz in and win. So play the opposition intelligently; snipe at them if they traipse carelessly through an open field on the perimeter of a fort. Spread the alarm if they fail to silence the guards immediately upon ambushing them. If the Mutants are familiar with the area, have them use this knowledge against the characters to hide and then attack them from behind. The more difficult a time the players have defeating a villain, the better they'll feel when they finally succeed.

At the same time, don't get so tough that you're cruel. If your only measure of success is the number of Faeries you scotch, no one's going to want to play any more, because you, bloodthirsty Mutant gamemaster, are the only one having fun. There's always hope, and even if your characters really bungle, have the Mutants capture them and throw them in prison for interrogation later. Then they can plot their escape.

Be Fair

Disputes will always arise, and you, as the only person without a personal player character, are the only truly unbiased person in the game. You must be prepared to arbitrate disputes and arguments with a clear and level head, ignoring any little extras only you know about. You must at these times be completely impartial, ignoring even your own wishes for the outcome.

You Will Be Wrong

Sorry, folks, but even we world famous game designers can be wrong at times. This can most often happen in the midst of a battle, when you misunderstand what a player intends to do. When you're wrong, freely admit it. Wind back time until just before the error, and do an instant replay of the action, correcting the mistake.

See the Movie

It is very true that you must know of what you speak, so if you aren't familiar with the movie, you won't be able to run a convincing game.

"Well, looks like my brother and I
now begin our final battle."

- *Avatar*

Tunnel of Hate

This is an introductory adventure which allows you to begin playing *Wizards* immediately. The gamemaster should read through the entire adventure to become familiar with the plot line.

Warning! Players should not read past this point! If you are a player and you read this adventure, you will be spoiling many of the surprises of the game, and therefore diminishing your enjoyment.

For Beginning Gamemasters

What is this? The next fourteen pages contain a series of situations based in the *Wizards* world. These situations and encounters make up the adventure. There are many kinds of possible adventures, from loose-knit wandering with random encounters in a predefined area to tightly-controlled, step-by-step adventures with a goal. Tunnel of Hate is towards this latter extreme. Each situation builds on the last, providing a growing, developing story and mystery for the player characters.

The encounters are divided into 'chapters', each of which covers one major event. This event may be a single important encounter, or it may be comprised of several small but related events. You should be able to handle one to three chapters in a single play session. Each chapter has an improvement points value associated with it; this is listed at the start of each chapter. Keep a running tab of what the players earn, and award them their IPs at the end of the adventure.

At various points in the adventure text, there will be sections that appear in bold, as shown here:

Text of this type should be read aloud to the players.

Everything else is to be read by you alone, for your information.

Adventure Background

For the last couple of decades, Blackwolf has sent out hundreds of excavation parties looking for ancient technological devices. They have been scouring the radioactive sands unceasingly, bearing their discoveries like tribute back to Scorch 1. Five years ago, in a remote corner of Scorch near the East Elfland border, one team discovered an ancient structure buried deep in the desiccated soil. For the better part of a year, the dig revealed nothing but decayed relics too far gone for even the most powerful technomancy. Annoyed at the lack of results, Blackwolf reassigned most of the team to more promising sites, leaving only a few desultory archaeologists to thoroughly catalog the site.

Twenty months ago, the remaining archaeologists made a discovery of great import. The ancient site turned out to have an entrance to a large tunnel. Buried deep beneath the sands of the desert, the ancient underground passage was cool, smooth, and most important, hidden. Blackwolf was captivated by the possibilities this tunnel presented, for it ran straight as an arrow towards East Elfland. Blackwolf envisioned this tunnel being a highway for his troops, a secret passage to the soft interior of the East Elfland city-states. It would provide safe and entirely secure passage for thousands of Mutants. The question was only whether or not the tunnel went as far as it appeared to go.

The concept so excited Blackwolf that he dispatched a division of Mutants to the fort, led by one of his liches. The slovenly army began working non-stop, rebuilding the ruins, strengthening the ramparts into a fort while the archaeologists surveyed the tunnel, checking length and direction.

The tunnel could not be more perfect for Blackwolf's plans, for it is indeed straighter than any road in Halcionia, and it points like a dagger at the heart of East Elfland. What's more, twin rail lines run the length of the tunnel, and once the rubble is cleared, Blackwolf will be able to move his forces in technomantic carts far faster than would be possible even with the harshest forced march.

By seven months ago, the ancient site had been reconstructed into a powerful fortress. The liche in command of the outpost then set the mutant division upon the real task: clearing the tunnel itself, which was blocked in areas by partial cave-ins and wrecked artificia. Also, an advance team was sent to the far end of the tunnel (which ended in a full cave-in) to dig upwards to the surface.

During all this, the Faerie city-states of East Elfland knew nothing, as the site of the ruins was in a large rocky depression which even Faerie spies avoided. A small colony of dwarves in the nearby hills was the first to notice that something was amiss; the Earth just wasn't "feeling right", but the dwarves, being a solitary race, shared their suspicions with no one. There were occasional small tremors also, too small for surface dwellers to notice, and the dwarves said to themselves, "it must be the Mutants, for only they could hurt the Earth so much that it would shake from the pain." They were right, of course, but they didn't understand that the Mutants were using explosives to excavate the dirt. They tried their own magics to discern the Earth's injury, but they could not.

Blackwolf's Plan

The ancient function of the giant tunnel remains mysterious. Blackwolf has often wondered at the original purpose of this tunnel, but for Blackwolf its direction is more important; heading deep into the Faerieland underneath the hills, it provides a perfect way to outflank the

Faerie armies. His plan is to send a diversionary force from the fort across the border into East Elfland, drawing the Faerie armies out to do battle. Then, while the Faerie soldiers are occupied, he will deploy most of his army through the tunnel and into the unguarded Faerie rear.

Blackwolf's Problem

Blackwolf's plan would be perfect if he had better troops to work with. Fortunately, he doesn't, and the secret of the tunnel has been compromised.

The area of Scortch where the fortress sits is particularly barren, so food and water are quite scarce. Hungry bands of Mutants, tired of living either underground or beneath the desert sun, have been using the tunnel to make unauthorized raids on villages for food, water, and general entertainment in the form of bloodshed.

The first mutant attack destroyed a small elven village. Subsequent attacks were much the same; small bands of mutants or reptilians appearing as if from nowhere, charging in disorganized hordes onto unarmed settlements. Outraged, Rachaela, the president of Paxesium (the southernmost elven city-state) sent dozens of spies into Scortch, to comb the border for unusual developments. The fort was quickly discovered. Figuring the fort to be the staging ground for these nuisance raids, she mustered a militia of elves, fairies, and dwarves to the border, reinforcing the guard against future raiding parties and deployed in a position to attack the fort if the raids continued.

Recent Developments

Despite the increase in military patrols along the border, the nuisance raids have continued, much to Rachaela's annoyance (to say nothing of the eternal irritation of those slain). She is endeavoring to win approval from the other city-states to launch a campaign against the Mutant fort, and this takes most of her time. She is not neglectful of her people's immediate needs, however; her resources are stretched thin, so she assigns a group of promising young Faeries (the PCs) to investigate the ongoing raids.

Meanwhile, Mutant spies have noticed the sudden change in East Elfland's defenses, and informants have leaked word about the raids. The liche, concerned for his continued survival if Blackwolf finds out about this security breach, hopes that by tightening the discipline within his unruly army, the Faeries, in the absence of further raids, might relax their posture. "If not," he thinks, "then surely their current posture is opportune enough!"

Getting the Players Involved

This adventure is written assuming that one of the characters calls East Elfland 'home.' If this is not the case, you will have to rewrite some of the dialogs to fit a foreign

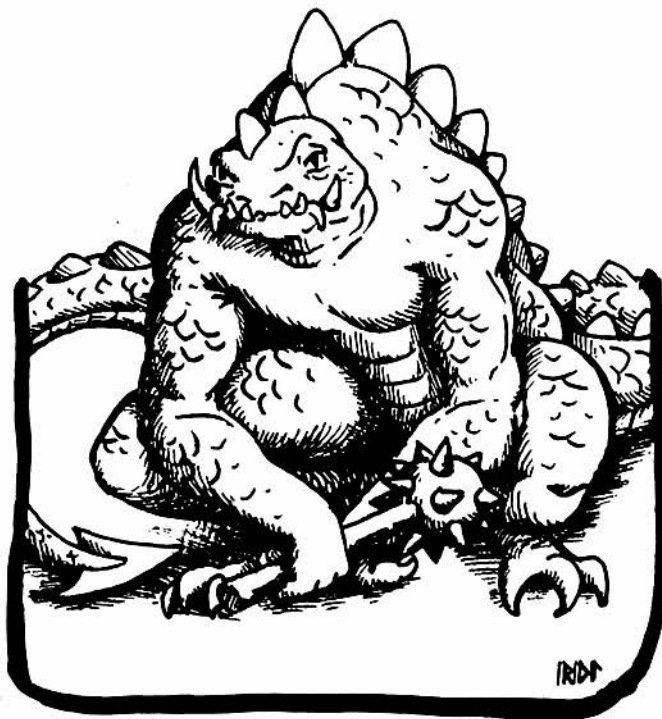
Faerie. Assume that one of the characters (or perhaps the entire group) is on some sort of political mission or exchange to East Elfland, and that Rachaela gives the character (group) this assignment to test their mettle against a small but curious problem.

Also, this adventure is written assuming that there is no dwarf in the party. The presence of a dwarf greatly assists in this adventure, so a non-player character named Grumble is provided to help the party along the way. Grumble is meant to be run by the gamemaster, although another player could make Grumble's rolls in combat and so forth. If your players have a dwarf character, you may delete Grumble, and instead give the dwarf character the information that Grumble imparts.

The other advantage of having a non-player character along on an adventure, is that the NPC can provide suggestions for courses of action within the game context. If you have novice players whom you think might need a helping hand, you might want to send Grumble along just as a bit of a guide.

Adventure Summary

The characters get assigned to investigate the nuisance raids. After a short while, they get on the track of some reptilians. They trail the reptilians back to the tunnel exit. Descending the tunnel, they discover it goes for a long



ways. They investigate further, encountering more Mutants and gathering more information. Finally, they reach the tunnel entrance beneath the Mutant fort. Coincidentally, the liche has a plan to decimate the Faerie army, which only the characters can foil. Hopefully, they do so, thereby saving the day while the Faerie army drives the Mutant division back to Scortch.

Chapter 1

Improvement Points: none, +5 for good role-playing

Chapter Summary

The players are asked by a beleaguered President Rachaela to investigate a minor but annoying matter in the rural parts of her territory. The characters also meet Grumble, who will be their companion for the adventure.

Background

This is the encounter that kicks off the entire adventure. Make sure that all the characters have a reason for being together; they're all friends, they're all in the same diplomatic mission, or whatever. Any brown elf character from East Elfland gets summoned by the President, Rachaela. The rest of the characters should get brought along for the ride, due to their association with the resident brown elf character(s).

In Front of the President

Right in the midst of doing something else, the characters get approached by a pair of elven sheriffs. With apologies, the two firmly request that the characters accompany them immediately. If asked, they say simply, "Don't know, guv'nor. I just have orders to fetch you for the President herself, as soon as possible. If you please?"

The pair will not threaten or attack the characters, even if they adamantly refuse to go along. Of course, if your players are so anti-social that they won't see the city's president, maybe they ought to get some therapy.

When the characters acquiesce, the sheriffs march them politely but rapidly through Paxesium to the President's court.

Read the following to your players:

The sheriffs take you to the President's court and escort you into her audience chamber. She is seated on the dais at the far end of the room, sitting on the traditional black-and-white circular rug of her office. She is surrounded by advisors and military messengers, the former consulting their oracles and the latter surreptitiously trying to massage their saddle sores.

After a short while, she winds up their intense discussion, and the messengers salute and take their leave.

As they depart, three other elves in white hats approach her, but she holds up a restraining hand. "One moment, please, esteemed representatives. Please allow me to take care of this business." She motions you forward.

Proper etiquette requires that the characters approach the President and kneel respectfully. Have the players make a social roll at +5 (Paxesium natives can also roll against city lore). If everyone fails, or if anyone fails badly enough (your discretion), one of the sheriffs sternly shows them how it's done. This does not get the characters in trouble, but it could make them a little more nervous.

If a character makes a successful empathy check, say that it's obvious that these raids are very annoying to Rachaela, but that she has things of far greater importance to worry about. If the PCs solve this problem, she will be very pleased.

President Rachaela takes a deep breath, and adjusts her medallion of office (a small replica of her circular rug design) so that it hangs over her heart as custom requires. "I do not know how well you keep up with news, so I will spare nothing. There is a Mutant fort with a sizable garrison in a forbidding depression just south of our border with Scortch. This area had previously been uninhabited. We have also been suffering from several small Mutant raids, as have our neighbors. We thought the fort was the springboard for these raids, but our increased border guard has not slowed their occurrence. I had hoped to -"

Suddenly, the doors to the audience chamber swing open, and a dwarf pushes his way past the elven herald. The dwarf strides brusquely up to the dais, and without preamble, asks, "Why have we not been informed that Mutants have crossed the border?"

Rachaela, ever calm, replies, "you have been attacked?"

"Aye," says the dwarf. "Low mutants."

The President ponders this for a moment. "Then the raiders are getting bolder. I assure you, august dwarf, that we have taken every precaution to prevent the Mutants from entering our lands, yet they still do. I am even now organizing this subcommittee of esteemed Faeries to investigate the problem. I invite you to accompany them as evidence of our dedication to removing this blight."

The dwarf jerks his head over to glower at you. After a long silence, he turns back to Rachaela and says, "aye."

"Go then," says Rachaela to you. "Let this dwarf take you to the scene of the latest raid, find these raiders, and put them out of our misery." She waves her hand in dismissal.

The Chamberlain

As the characters depart, the chamberlain approaches them to talk, just outside the audience chamber doors. The characters can ask him for additional details, but he has few. He can give some information on the location of the previous raids; they're scattered unevenly in the northern part of Paxesium's territory. There is no other pattern to the attacks. The attack on the dwarves seems further afield than the Mutants have traveled before.

If there is any equipment the party sorely needs, the chamberlain will provide it. He will also see to it that they get field rations, so they won't have to waste time hunting and gathering. Or starving.

He also gives them four glowing orbs. Each is about the size of a large egg, and as he gives them to the leader of the group, he says:

"I am giving these to you so that you may keep us informed of your findings. These are magic messengers; to use one, hold it in front of your mouth and speak into it. Each can remember about thirty seconds' worth of words. When you have finished, release the orb and it will fly its way back to our offices." He pauses, and places his hand compassionately over his heart. "Please, if you get killed, at least try to let us know where you are."

Grumble the Dwarf

Grumble is intense, quite, reserved, slow to speak, and even tempered - in other words, he's a typical dwarf. He's been around some, having lived through several battles with mutants. Like all dwarves, he has an acute sense of hearing and his ability to see in the dark is, well, magical.

Grumble

STR	17	INT	11	DEX	9	CHA	6
PER	12	CON	16	SIZ	7	WP	12
MGT	12	DB	+0	SPI	9	MR	7
RS	11	REC	14	SP	33	HP	11

Heavy Crossbow

Range, S:10, M: 25, L: 50, E: 100
Init: 11, Skill: 14, Dam: 4D+1

Broadsword

Init: 15, Skill: 14, Dam: 4D+1
Broadsword Parry: 11

Skills: Alertness 12, Blacksmith 11, Concealment 9, Jeweling 17, Navigation 13, Resistance 9, Sapper 14, Silence 13.

Traits: Can see 50 yards in the dark, Extra sensitive hearing, Honesty, Honor, Direction Sense.

Chapter 2

Improvement Points: 15, +3 bonus for excellent tactics

Chapter Summary

The players encounter a party of noisy reptilian raiders. They can attack them and capture a map, or they can trail them back to the tunnel. Either way, the characters discover the existence of the tunnel, and, of course, the location of its exit.

Background

There are supposed to be two groups of Mutants guarding the exit of the tunnel; a group of reptilians and a group of low mutants, each taking twelve-hour shifts. Both groups are undisciplined recruits who are very aware of the long distance between themselves and their commanders. They began small raids, venturing from their post because they were greedy and hungry, and the open elven land proved to be too much of a temptation. At first, the squads alternated going out on raids; first the mutants, then the reptilians. But this time, after waiting around for the mutants to return, the reptilians got impatient. They didn't feel they had to guard the exit to the tunnel; it was well-concealed, and no one knew where they were hiding.

So the reptilians went on another raid, leaving the tunnel unguarded. At the time the characters encounter them, they have just finished raiding an elven family. While carrying their loot back to the tunnel, two of the reptilians start bickering over the division of the spoils. In frustration, their leader, a reptilian rex, kills one of them. It is at this point that the player characters encounter the raiders.

Where There's Smoke

While the party travels towards the scene of the raid on the dwarves, have everyone make an alertness check. Whichever character makes the roll by the most (or misses it by the least) notices a thin plume of smoke rising above the woods to the northeast. A successful deduction or tracking roll will tell the characters that the smoke is about two miles away. If the players show no signs of going to investigate, have the smoke get thicker and blacker. If the threat of a major fire isn't enough to get them to approach, have the party encounter a panicked young elf who sobs out something unintelligible about reptilians and points back towards the smoke plume.

When the characters arrive at the scene, tell them:

Tracking the smoke to its source, you come across a small elven farmhouse, or at least what's left of it. By appearances, it was not a very wealthy place, but what

it had has now been thoroughly stripped. The house is on fire, but has burned most of the way to the ground. In the yard, you can see the bodies of an elf farmer and a couple of domestic rosses. Scattered everywhere is the wreckage of barrels, furniture, and other farm equipment. A wine tank at the edge of the yard has been staved in, turning the entire area muddy.

There are a lot of things the PCs can do here to get more knowledge. Deduction or tracking rolls will show that there were about five reptilions and one reptilion rex. An alertness roll at +8 will point out several poorly-fledged arrows lodged here and there. If someone makes an alertness roll while looking at the elf farmer, they see that he has been hit by a bullet, as well as swords and arrows. Curiosity searches will show that most of what the reptilions took was food (one of the rosses' legs has been taken as well).

A successful first aid or surgery roll will revive the farmer, at least for a little while. He's in bad shape, but if the PCs make a good enough roll (your discretion), they might save his life. Either way, if they revive him, he'll gasp out a few phrases like, "reptilions... came out of nowhere... took everything... cruel, very (cough)... find them." Then he'll pass out. Pretty melodramatic, huh?

The reptilions were careless, and left numerous tracks in the wine-soaked mud. If they wish, the PCs can roll against tracking +10 to follow the trail. For your information, that's a +5 modifier for there being five extra reptilions in the group being tracked, and another +5 modifier for the mud and their carelessness.

On the Road Again

The party can track the reptilions for about a mile or three up a largish path leading away from the farm. At this point the trail splits, and the PCs must make another tracking roll (unless they aced the first one). This tracking roll is only made at +5, since mud is no longer a consideration. If they fail this roll, they cannot tell which way the raiders went. Deduction or tactics rolls will allow the characters to reason it out. If all else fails, Grumble will point out (in as few words as possible) that if the reptilions headed to the right, they'd be heading away from almost all their other raids, and therefore probably away from their lair. Then Grumble will start following the branch to the left. Read this:

The trail continues through broken woods. The sun filters through the leaves, casting a cheery glow everywhere, which contrasts sharply with the dark mood of the day and the image of the elfen farmer lying in front of his ruined farmhouse. You walk about another mile down the path, quiet and alert, when suddenly you hear some shouting up ahead.

The characters have just caught up to the reptilions as their reptilion rex leader (named 'Al') intercedes in their bickering. He bellows at one of the smaller reptilions, who bravely yells back.

Here is a chance for the characters to use dexterity, perception and linguist skills as they approach the raiders. As they close, the PCs will see the end of the fight. All attention is drawn to it, and the reptilions will be oblivious to the players (concealment and silence get a +10 bonus) save for loud noises or obvious Faerie presence.

The reptilion are speaking Draconic, and if anyone makes a roll against their linguist: Draconic skill, they catch key phrases like the Al bellowing, "what about you? Do you have a problem with the shares?"

Let the PCs do pretty much what they want. If they attack right off the bat, that's fine; the reptilions are surprised. If they close in stealthily and observe, read the following:

After a few more minutes of vocal arguments, mostly put forth by one of the smaller reptilions, the reptilion rex ends the discussion by pulling a luger and blowing a hole in the offender's forehead. He looks around at the others, one at a time, and barks a question at each of them in turn, but none of the others seems inclined to carry on the argument.

Again, if someone makes a linguist roll, the rex is saying, "you got any complaints?" If someone makes an empathy roll, they recognize a sullen anger against Al, but none of the reptilions thinks the problem is worth dying for.

At this point, if the characters still haven't attacked, Al takes his luger, drops out the clip, and holsters the empty gun. Then he holds the pistol clip in his mouth and begins rummaging in a bag for an additional bullet. Al is a cautious rex, and he likes to keep his clip full at all times. Since he is unaware of the presence of any Faeries, he thinks nothing of leaving his pistol unloaded for a minute. This is, of course, a big mistake, and if the characters attack now, they can catch the most dangerous enemy with his gun empty and his hands full.

So the players can attack, or, if clever, they can try other stratagems. They could mimic a giant predator. They could use guile and bluff the reptilions that they are a powerful elven strike force. They could continue to shadow the troop. Or perhaps they'll come up with their own unique solution.

There are four reptilions and Al remaining in the band. All of them are described below. Be sure to play them as individuals; Hank and Frank will try to stick together, Tank will be brash and dumb, and Chuck will try to shoot people from advantageous cover. Al himself will fumble with his gun and try to keep his troops organized. Al is brave and determined, but the four reptilions have low

morale, especially since one of their kind has just been executed by their leader. If things start to look bad, they'll flee or surrender.

The Reptilion Raiders

Al the Reptilion Rex

STR	13	INT	8	DEX	10	CHA	6
PER	8	CON	11	SIZ	15	WP	9
MGT	14	DB	+1	SPI	9	MR	13
RS	9	REC	10	SP	35	HP	13

Luger (ammo: 9 in his only clip)
Range, S: 8, M: 20, L: 40, E: 80
Init: 14, Skill: 8, Dam: 4D+2

Skills: Alertness 6, Leadership 5.

Frank - twin #1

STR	8	INT	8	DEX	14	CHA	7
PER	9	CON	10	SIZ	5	WP	9
MGT	7	DB	-1	SPI	9	MR	10
RS	12	REC	8	SP	24	HP	8

Shortsword

Init: 15, Skill: 6, Dam: 3D
Sword Parry: 3

Hank - twin #2

STR	8	INT	8	DEX	14	CHA	7
PER	9	CON	10	SIZ	5	WP	9
MGT	7	DB	-1	SPI	9	MR	10
RS	12	REC	8	SP	24	HP	8

Shortsword

Init: 15, Skill: 6, Dam: 3D
Sword Parry: 3

Tank - big and stupid!

STR	12	INT	4	DEX	8	CHA	6
PER	11	CON	15	SIZ	11	WP	7
MGT	12	DB	+0	SPI	6	MR	10
RS	10	REC	11	SP	33	HP	13

Broadsword

Init: 14, Skill: 5, Dam: 4D+1
Sword Parry: 2

Chuck - their small artillery unit.

STR	8	INT	9	DEX	13	CHA	9
PER	9	CON	7	SIZ	3	WP	12
MGT	6	DB	-1	SPI	11	MR	8
RS	11	REC	10	SP	22	HP	5

Short Bow

Range, S: 6, M: 15, L: 30, E: 60
Init: 11, Skill: 8, Dam: 3D

The Raiders' Map

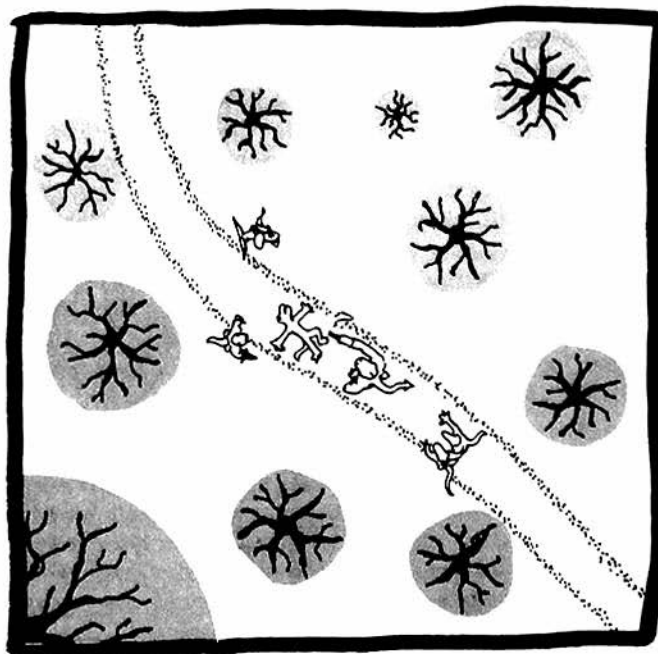
If the PCs kill Al and search his body, they find a crude map drawn on a torn elf shirt with blood stains. It shows how to find the tunnel from a pair of crossed trees. Go ahead and make up a prop by drawing a simple map on a piece of trash paper with a crayon or some such (these reptilions are pretty crude). Draw a pair of crossed trees, and add a few other small landmarks ending in a hill.

If someone makes an area lore: East Elfland roll at -5, they recognize one of the landmarks from the map. At the side of the trail (a mile and a half from the sight of the reptilion argument), there are two large trees, one of which has fallen and is supported by the other. Miraculously, the fallen tree survived its partial collapse, and the local elves point to this as an example of a friend supporting someone in need (the second tree could be seen as cradling the fallen tree, and keeping it alive). This colorful local legend is what makes this a recognizable landmark.

If the characters all fail their area lore roll, there are several other ways they could find the site. One is by continuing down the path and keeping their eyes peeled for a pair of crossed trees (roll against alertness +5). Another is to try to backtrack the reptilions (roll against tracking). Or, finally, they could try to figure out how the reptilions were thinking, and act logically on that (roll against tactics -5 or deduction -3).

If all else fails, Grumble finds the crossed trees. About a hundred yards from the trail, there is a small rise marked on the map. This is where the tunnel is.

Encounter Map



Chapter 3

Improvement Points: 5 (more if reptilians still alive)

Chapter Summary

The characters discover the existence of the tunnel, and make their initial foray into it. They discover it to be far bigger than they would have thought possible.

Background

The actual tunnel exit is near the top of a small hillock in an overgrown section of the woods. The Mutants concealed the entrance with a large stone, which only Al (the reptilian rex) and Dieter (the pig mutant leader of the mutant squad) can move. The mutants still have not returned from their raid, so the tunnel is unguarded.

If the Reptilians Are Still Alive

It is possible that the characters did not ambush the reptilians earlier, or that one or two of them escaped the melee. Either way, the characters can easily follow any living reptilians as they head straight back for the tunnel.

Once at the tunnel, Al, if he's still alive, rolls back the stone covering the tunnel mouth, drops off the stolen food, and then deploys the reptilians to guard the area. If Al is dead, then any reptilians pound on the rock asking in vain for the mutants to let them in.

Either way, let the characters figure out how they're going to get in to the tunnel. They could use distractions, sniping, bribery to lure the reptilians away one at a time, or the ever-favorite all-out attack. If they try to send for help, have Rachaella's court magician send them an illusory message telling them that there are no Faeries to be spared, as East Elfland has a crisis on the border.

Finding the Tunnel

Unless surviving reptilians showed them, the players need to find the tunnel's exit. As mentioned, it is covered by a large boulder to conceal it. Characters can locate the exact site by making a tracking, alertness, or deduction roll. If no one can spot the entrance, Grumble will point out that "this rock is out of place." Further examination will show tracks, etc., partially covered by the rock.

They can move the boulder by making a strength roll at -3. If everyone fails the roll, Grumble will use his sapper skill to excavate a little bit under one side of the rock, causing it to fall to one side.

Once the rock is moved, the party will see a wide, open hole, crudely carved into the earth. It is obviously of Mutant make. If someone makes an alertness or empathy roll, they notice a single tear at the edge of Grumble's eye as he stares at the crude digging. It pains him to see how the bowels of the earth have been mercilessly torn up.

In Through the Out Door

The shaft drops irregularly down for about two hundred feet. There is only one tricky part in the descending tunnel shaft. To get down this section, the characters must make a roll against climbing +10. If they fail, they fall 20 feet (actually a bit farther, but it's down a slope and not a straight drop).

At the bottom, the characters will find themselves in a new world:

At the bottom, the crude Mutant excavation opens into another tunnel, but this tunnel is unlike anything you've ever seen. It is circular, almost perfectly so, fifteen yards in diameter with a flat floor. Exposed in the floor, you can see four veins of pure metal running the length of the tunnel. The walls are very smooth, obviously not of Mutant make. Instinctively you realize that this tunnel is far older than any of the Faerie nations. The mutants have already defaced the walls with their own peculiar style of graffiti.

From what little you can see further down the tunnel, there is a variety of detritus here and there on the floor, and the tunnel heads south, straight as an arrow. Perhaps it heads all the way to Scortch.

At the place where the Mutant access tunnel meets the ancient one the characters can find sleeping skins, worthless personal items and other things hinting of the mutant presence - a player succeeding with a deduction roll figures that this isn't just a home or a hideout, it's a base of operations.

A successful search roll reveals a box-like piece of technomancy: a two-way radio. A Scortch Lore roll informs the player what it is, and a successful technomancy roll lets the character know how to activate it. But, even with both rolls successful, the party won't raise anyone on it. If they activate it, it makes a noise (static).

If the characters show no inclination to continue down the tunnel, Grumble mentions that "this is the source of the Mutant problem, and the lifeline of the mutants that killed my people. We must put an end to it."

Air is not a problem, as the tunnel is plenty large enough to provide for the characters' needs. Furthermore, there is a slight breeze blowing from the south; very gentle, but continually providing fresh air nonetheless. Food is also not a problem, for between the chamberlain's rations and the reptilians' booty, the characters have enough for over a week, easily.

Light is a different matter. The PCs can use torches, or the players might deduce that the magic glowing orbs make reasonable lanterns. Their glow will allow a player to see 10 yards easily once their eyes grow accustomed. The small red glow will also make it easier for the characters to go unnoticed in the darkness of the tunnel.

Chapter 4

Improvement Points: 25

Chapter Summary

The characters proceed down the tunnel and encounter a small patrol of mutants sent to restore order at the tunnel exit. A little further on, they come across a section of the tunnel that the Mutants have cleared.

Background

The liche in command of the fort has heard tales of Mutants raiders inside East Elfland. He has also not heard from the exit guards (the reptilians and mutants) for a few days, and realizing that his normal rank-and-file cannot be trusted to sit still underneath rich, unguarded Faerie country, he decides to put an immediate end to these raids. He has sent an elite squad of low mutants with two pig mutant officers to enforce discipline at the tunnel exit. After three days of hard travel (one of which has already passed), they are to use the two-way radio at the tunnel exit to report their success. That completed, they are to wait as the liche brings the majority of his troops to the tunnel exit. Unfortunately for the patrol, they do not expect Faeries to be already inside the tunnel, so they are not practicing normal precautions.

Run In

Read the following to the players:

You have been traveling in the tunnel, marching hard for two days with Grumble growing increasingly apprehensive. He usually doesn't answer many questions about the tunnel for it's the dwarves' way not to repeat the obvious. Although the cave is far beyond Blackwolf's hordes' abilities to construct, it has obviously been used, for it is dotted with litter, feces and obscene graffiti - obvious signs of Mutant presence which grow more frequent as you move deeper.

Parts of the cave are almost blocked by debris while in others primordial signs still hang, their ancient letters still visible, written in a language erased by a thousand balls of fire.

The air is musty and devoid of all light except from the magic orbs you carry. Grumble, without the aid of an orb, leads the way. As he has often had to do he has stopped and is waiting for you to catch up. You take the opportunity to rest. The tunnel here has some debris in it and is straight as is all the tunnel. In that sense, it's been a very monotonous expedition.

Now is a reasonable time for the characters to ask Grumble further questions, or to do a little more investi-

gation on their own. While they socialize and plan, quietly make +7 alertness rolls for everyone. Whichever character makes the roll by the most notices something approaching.

Far down the tunnel, in the direction you're heading, you see a light. It appears to bob slightly and seems to be getting closer at a rapid rate. You can't hear any noise... yet.

This is the pig patrol sent to secure the tunnel. They are not expecting to encounter anything (except maybe the reptilians), so they are carrying bright lanterns, making a lot of noise and have been walking at a fast pace for 10 hours straight in an attempt to reach the exit quickly.

The characters should have significant advanced warning to prepare an ambush. If the character who noticed the approaching mutants rolled an ace, the party has 10 combat turns of warning, and if everyone (somehow) missed the roll, they have only four CTs to prepare, plus the mutants get to roll against their alertness to spot the characters. In all other cases, they have seven CTs to get ready. Read on:

As it gets closer, the light splits into several lanterns, and you can hear small snatches of conversation in Rad, as well as the tread of several pairs of jackboots.

A combat is all but inevitable here, as the mutants will attack the Faeries as soon as they see them. The PCs can attack using missile combat at no penalty, as the mutants are illuminated by the lanterns. The mutants, however, must roll against their alertness to even be able to see one of the PCs each combat turn. The visibility penalty does not hamper any mutant engaged in melee combat. If the lanterns all get extinguished, Grumble will polish off the mutants one by one, using his ability to see in the dark.

The section is, like all the tunnel, fifteen yards wide. There are piles of refuse scattered about, which provide varying degrees of cover. The mutants are caught by total surprise, and their weapons are unready. They all suffer a -15 to initiative in the first combat turn, which, since this puts them all at negative initiatives, means none of them can fire the first CT. In the second CT, they all suffer -5 to their initiatives, assuming they can see a Faerie to shoot at.

The Pig Patrol

The patrol is comprised of two pig mutants (a captain and a corporal) and three low mutants (privates). The low mutants are much more disciplined than average, and have thus been assigned as adjutants to the pig mutant SS.

They sport black, well-tailored uniforms. The Corporal wears a horned nazi helmet, and the Captain wears a black cap with the dreaded death's head insignia. Each of

the mutants has the feared dual-lightning bolt insignia on their collars. They are armed, each carrying a light pistol.

If they come under fire, they will fall prone along the walls of the cave or take cover amongst debris. Then the rearmost will move forward as the others provide cover (the Captain excepted of course). If met with hand-to-hand fighting, the low mutants will block the breadth of the tunnel while the pig officers offer supporting fire.

The Captain

STR	13	INT	11	DEX	10	CHA	9
PER	10	CON	14	SIZ	14	WP	13
MGT	14	DB	+1	SPI	12	MR	12
RS	10	REC	14	SP	41	HP	14

Luger (ammo: 10)

Range, S: 8, M: 20, L: 40, E: 80
Init: 10, Skill: 11, Dam: 4D+1

Dagger

Range, S: 10, M: 25, L: 50, E: 100
Init: 11, Skill: 11, Dam: 3D

Skills: Alertness 12, Dodge 8, Leadership 7, Silence 8

Traits: Sadistic, Impatient (yells at his troops a lot)

The Corporal - a young pig

STR	11	INT	10	DEX	8	CHA	5
PER	8	CON	12	SIZ	13	WP	13
MGT	12	DB	+0	SPI	12	MR	11
RS	8	REC	13	SP	38	HP	13

Luger (ammo: 10)

Range, S: 8, M: 20, L: 40, E: 80
Init: 8, Skill: 14, Dam: 4D+1

Dagger

Range, S: 10, M: 25, L: 50, E: 100
Init: 11, Skill: 7, Dam: 3D

Skills: Alertness 5

Traits: Hates elves: if he fails a will power roll, he charges

Three Typical Privates

STR	9	INT	8	DEX	10	CHA	8
PER	10	CON	6	SIZ	10	WP	10
MGT	10	DB	+0	SPI	9	MR	11
RS	10	REC	8	SP	26	HP	8

Luger (ammo: 10)

Range, S: 8, M: 20, L: 40, E: 80
Init: 11, Skill: 8, Dam: 4D+2

Brawling

Init: 11, Skill: 7, Dam: 2D-1

Skills: Alertness 8

Pit Stop

After another ten hours' march, the characters reach a sort of way station in the tunnel:

After hiking further, the tunnel abruptly opens up into a sort of chamber. The area is large and squared-off. Raised flat platforms flank the tunnel, and various ancient item of technology hang from the ceiling and walls. The area here has been cleared of debris, and as near as you can tell, so has the rest of the tunnel.

This is a tunnel entrance beneath some ruins which are very similar to the one upon which the Mutants have constructed their fort in Scorch. The characters can browse around if they like, but there is nothing of value to be found. There are some Mutant supplies stored on one of the platforms, but the doors and halls leading away from this area all end in cave-ins after a short distance. In fact, the only item of interest is a small boxy object sitting on the floor. Anyone with any vehicle skill whatsoever recognizes it as some kind of cart. If no one has vehicle skill, have everyone roll against their intelligence.

The cart is of Mutant build, and has a small electric power supply to provide motive power. A successful roll against technomancy +6 will figure this out. Otherwise, the characters can all clamber in and pole their way down the tunnel like gondoliers. This is much faster than walking, as the cart rides smoothly on the rails in the tunnel floor. It's also reasonably quiet.

Using the cart requires no special skill, and it is just barely big enough to comfortably hold the entire group of PCs (or five mutants, whichever is greater). Braking is no problem as there is a simple manual brake attached near one wheel (roll against intelligence to figure it out).

Chapter 5

Improvement Points: 20

Chapter Summary

The characters arrive at the Mutant entrance to the tunnel. Here they must deal with the mutant guards to gain entrance into the back door of Blackwolf's fort.

Background

The Mutant's entrance into the ancient tunnel is through a platform very similar to the intermediate way station where they found the small rail car. At this time, a large Faerie army is encamped around the fort above, and they are starting to lay siege, pressuring the Mutant defenders.

The liche, mindful of the security problems he has already had with the tunnel, has posted guards in the tunnel to prevent any of his soldiers from abandoning

their post under the pressure of the Faerie attacks. These guards stand duty behind a door which is only easily opened from the tunnel side. The doors are nearly sound-proof, with messages being yelled through the tiny crack where the doors meet. Although the sentries are keeping an eye down the tunnel, their main task is to keep mutants from prematurely leaving the now-surrounded fort.

Tunnel guard duty, especially at this dark end, is not a pleasant task, and the two low mutants who are down here are discipline problems. There is also a pig mutant officer present, who is standing duty here as part of a rotation.

The guards have set up lanterns to keep the tunnel illuminated. They don't expect any Faeries down here, but were a party of reptilians suddenly to appear out of the darkness without warning, shots might be fired in panic. Since there's no sense in taking chances, the tunnel is lit. The tunnel also extends south, beyond the mutant guards, but no one has ventured very far in this direction.

The Faerie Siege

The Faerie army has crossed the border into Scorch and laid siege to the fortress. Their general figures that the cowardly Mutant army will not stomach risking their lives to defend a usually-uninhabited area of Scorch. Although certain signs of fear are there, the Mutants are strangely stalwart in their defense. Leaving a 'weak point' in his lines as an avenue for Mutant escape, the general is about to launch a noisy-but-mild attack in the hopes of providing the Mutant army with an incentive to retreat.

Meanwhile, unknown to the Faerie command, the players are directly under the fortress and are about to come upon the tunnel sentry post.

Meeting

The players will see the first lantern long before the sentries can possibly see them. Read the following:

As you walk down the tunnel, you come upon another lantern. You watch it for a moment, and notice that it is not moving. In fact, it has been carefully set atop a large flat rock in the center of the tunnel. You can see no one in the area it illuminates.

If any of the characters makes an alertness roll, add:

You can see two other lanterns further down the tunnel, one fifty yards away and the other 100 yards away. You can see shapes in the glow of the last, and occasionally a strain of conversation drifts your way.

If the characters wish to wait, the lanterns will need changing within two hours. Otherwise, unless someone

blunders his silence or concealment roll, the party can slip past the first lantern by skirting the edge of the tunnel. The mutants aren't paying that much attention right now; they've got other concerns.

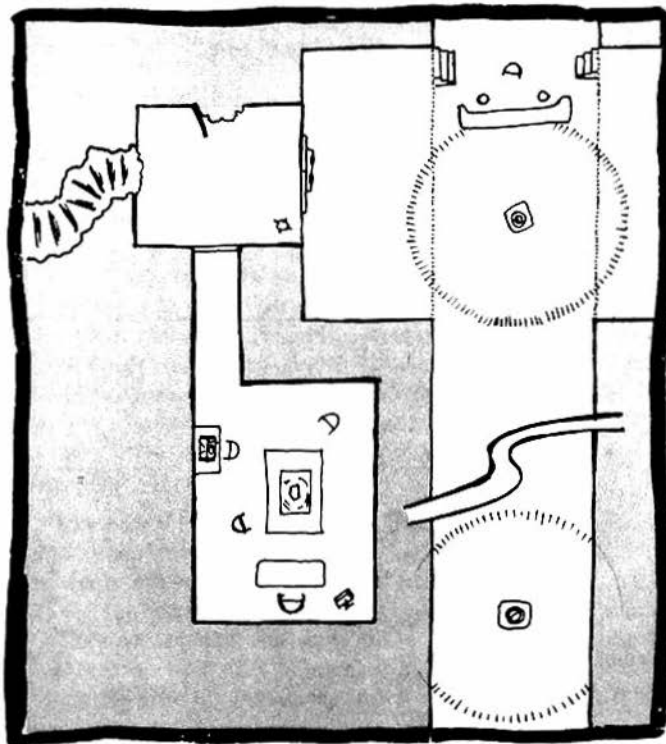
Of course, the cart the characters have been using is a different matter. It can't get past the lanterns without being noticed. The party might wish to use it anyway, hiding inside or disguising themselves. Or, perhaps, they will send the car, unoccupied, careening down the rails and into the guard post as a diversion. The exact results of such stratagems are left to your discretion.

As the PCs approach the perimeter of the second lantern's glow, they will hear a conversation being bel-
lowed back and forth through the doors. If any characters make a linguist: Rad roll, they will be able to decipher only the sentries' side of the discussion and will learn that a Faerie army is attacking. If they make an Empathy roll they discern that the sentries are preoccupied and nervous, especially the low mutants who become down right jumpy. At this time, the guards become much more alert, for the only way Faeries could get them is via the tunnel.

From here, the encounter can go any number of ways. The characters might use stealth, mimicry, or magic to get past the second lantern. They might start sniping. They might send a cart crashing into the mutants. You'll have to play it by ear, depending on their approach.

Command Post Map

Use this map for the rest of the adventure.



The Sentries

The mutants guarding the tunnel entrance consist of a suidae SS sergeant armed with a luger and two low mutants armed with bolt-action rifles.

If the sentries see a Faerie and fire first, the pig mutant will strike them for wasting ammo on shadows and rodents (he is certain that no Faeries could possibly be here). If the sentries come under attack the sergeant will take the time to size up the opposition (making sure they're not mutants or rats). Once he has determined the party is Faerie he will go to the door to the fort, throw the bolt, and, ordering the low mutants to hold their ground, exit to get help. Opening the door will take 4 combat turns. He will be back with help in 5 CTs. The help he can get is listed in chapter 6, and it's impressive. The characters should try to stop him from reaching the door.

Keep in mind, however, that the element of surprise is on the side of the player characters. These guards may be jumpy, and the frightened low mutant will certainly fire at anything that bothers him, but the well-disciplined pig mutant officer is confident that there is nothing to fear down here. Should the party move quickly, they might accomplish quite a bit before the pig mutant figures out what's going on.

The Sergeant

STR	14	INT	11	DEX	8	CHA	7
PER	10	CON	13	SIZ	16	WP	12
MGT	15	DB	+1	SPI	9	MR	9
RS	9	REC	13	SP	41	HP	14

Luger (ammo: 10)

Range, S: 8, M: 20, L: 40, E: 80
Init: 9, Skill: 12, Dam: 4D+2

Martial Arts

Init: 9, Skill: 10, Dam: 3D

Skills: Alertness 9

Hans - rabid low mutant

STR	10	INT	8	DEX	11	CHA	9
PER	9	CON	9	SIZ	10	WP	8
MGT	10	DB	+0	SPI	5	MR	11
RS	12	REC	9	SP	27	HP	9

Bolt-Action (ammo: 6)

Range, S: 20, M: 50, L: 100, E: 200
Init: 12, Skill: 9, Dam: 6D

Rifle Butt

Init: 15, Skill: 9, Dam: 4D-1

Skills: Alertness 13

Traits: Fast, Battle Rage (WP+5 or fight recklessly)

Franz - frightened low mutant

STR	11	INT	8	DEX	9	CHA	5
PER	11	CON	7	SIZ	7	WP	10
MGT	9	DB	+0	SPI	6	MR	6
RS	10	REC	9	SP	24	HP	8

Bolt-Action (ammo: 6)

Range, S: 20, M: 50, L: 100, E: 200
Init: 10, Skill: 8, Dam: 6D

Rifle Butt

Init: 13, Skill: 8, Dam: 4D-1

Skills: Alertness 10, Linguist: Elvan 3

Traits: Cowardice (WP to continue fighting each round)

Chapter 6

Improvement Points: 30, +5 for killing the liche, +15 for destroying the fort

Chapter Summary

After dispatching the sentries at the mouth of the cave, the players immediately stumble upon the fort's fully-staffed command post and the liche's plot to kill the Faerie army.

Background

The arrival of the Faerie forces was somewhat of a surprise to the fort's liche general. However, the presence of most of the East Elfland military and a lot of leftover explosives (for blasting rock in the tunnel) has given the cruel undead creature a sinister idea. He knows that the Faerie army will cease its attacks come darkness. Under cover of night, the general will move the majority of his forces down the tunnel. With the next dawn, the elves will easily take the fort from the few mutants left behind for resistance. However, as they enter victorious, the fort will explode around them, for he has carefully placed large charges of dynamite in critical locations. These will explode as a trusted rearguard subcommander left behind detonates them from the safety of the command post deeply buried in the rock below, thereby destroying the Faerie army. Then the liche and his troops will appear in East Elfland, and rapidly conquer the undefended cities.

Who's There?

After the PCs finish off the guards, they'll probably take a look around. The most obvious difference between this area and the last one is that this one is well-used. As they inspect the doors to the fort, tell them:

The great wooden doors are locked on your side by a large wooden beam that lays across two arms, one on each door. Even with the doors closed, it is easy to see

that behind them lies a smaller tunnel of Mutant make. You can see light through tiny cracks where the doors don't meet perfectly. There are no other cracks and you can tell that the doors drag on the cave floor as they open; it must take a fit of strength to move them.

As the characters regroup from their battle with the sentries, the guard posted on the far side of the tunnel entrance door becomes curious. The heavy wooden tunnel doors all but muffled the sounds of the sentry battle. The guard, not alarmed because he knows one of the low mutants to be trigger happy, idly tries to find out what happened. Yelling through the door, he attempts to strike up a conversation with the now-dead sergeant, who's a friend of his. Whether or not the players speak Rad, they can tell that, at first, the guard is nonchalant. If he receives no answer he pounds on the door with the butt of his gun.

If there is still no reply he leaves, returning with the guards from the command post and an officer. They pull the doors back, forming a slight crack, and the officer peeks through it. If there's still no answer, or if something suspicious happens, one of the guards calls a squad of 10 pig mutants armed with heavy SMGs. They arrive in 5 minutes. When they do, they bring a crow bar and open the gate by slipping it through the crack and knocking the lock off its arms. If it gets this far the players are toast.

There are a number of ways the PCs can avoid the fate of being gunned down by a half dozen grease guns. They can use mimicry to impersonate the dead sergeant. If anyone speaks Rad, they can use guile, fast talk, or other tactics to keep the guard from getting suspicious. They can wedge the door open enough for a fairy to get through (roll against strength feat +3 or strength -10). Someone could cast a spell at the guard. Or they could simply open the door and attack by surprise. The guard's weapon is unprepared, unless he pulled it out to pound on the door.

As long as he's engaged in close combat, the guard uses his bayonet instead of shooting. If the combat lasts too long (your discretion), the guard inside the headquarters might become concerned.

Door Guard - reptilion rex private with brown uniform

STR	13	INT	8	DEX	10	CHA	6
PER	8	CON	13	SIZ	15	WP	9
MGT	14	DB	+1	SPI	9	MR	13
RS	9	REC	11	SP	37	HP	14

Bolt-Action (ammo: 6)

Range, S:20, M: 50, L: 100, E: 200

Init: 9, Skill: 9, Dam: 6D

Bayonet

Init: 12, Skill: 8, Dam: 5D

Skills: Alertness 6, Deduction 5

Traits: Very Gullible (+6 to all charisma skills against him)

The Underground Command Post

Once the PCs get past the door (and the guard), they find themselves in a foyer with a door on the left. It is of the same era as the tunnel, but a new Mutant-made tunnel with stairs heads up from the far end of the foyer.

The door is labeled boldly and those who read Rad know it says "Authorized Personnel Only". Through the crack under the door they can see the feet of a guard standing two yards away. They can also hear radio static (they remember it as the same noise that came from the piece of technomancy at the far end of the tunnel) and the discussions of the commanders inside.

If they travel up to the top of the stairs they will encounter a normal door with lots of noise coming from the other side. Peering under it they will see many pairs of large boots obviously worn by Suidae guards. They also see the butts of several firearms. Yes, there are healthier places to go.

Behind the locked door is the fort headquarters. With the siege going well 300 feet above them, the fort commander, his immediate subcommanders and a handful of guards sit calmly by, waiting for the night, knowing the Faerie forces will cease their attack come darkness. They are idly discussing the battle, safe behind the locked door.

Inside the room is a large table with a map. From the map the PCs can figure out that the elves have the place surrounded (deduction +5 or tactics +10). There are also two desks, one for the liche and one for the radio. Finally, next to the liche's desk, there is a plunger-style detonator (technomancy +2 or sapper -3 to recognize it).

There are a number of ways the PC can get into the place. They could arrange a distraction to draw the guard away. They could pick the lock and sneak the door open, then assassinate the guard or let fairies into the room. Or, if they have the supplies, they could pour oil under the door and ignite it.

The Command Post Personnel

The general, a liche, looks like a skeleton with skin and dead eyes. He is shrewd, cool, strong-willed and confident. Even if the odds are completely against him he has an aura of calm condescending indifference that makes him seem in control. He carries a pistol hidden in his uniform so he appears unarmed. If the PCs attack, he will not pull his weapon unless fired upon. He will instead sit calmly behind his desk, and will try to stop the fighting. Then he will offer the characters an opportunity to surrender or run for their lives. Like we said, he's confident.

The other command officers are pig mutants, and obey the general without question. Even if he tells them to stop shooting at the Faeries.

General Liche

STR	11	INT	16	DEX	12	CHA	14
PER	15	CON	11	SIZ	10	WP	16
MGT	11	DB	+0	SPI	16	MR	11
RS	14	REC	14	SP	n/a	HP	11

.45 Auto (ammo: 8)

Range, S: 8, M: 20, L: 40, E: 80

Init: 14, Skill: 14, Dam: 5D+1

Skills: Alertness 14, Fast Talk 13, Quick Draw 16, Tactics 17

Traits: Overconfident

Major Swine - peg leg pig mutant

STR	12	INT	13	DEX	10	CHA	10
PER	12	CON	12	SIZ	16	WP	13
MGT	14	DB	+1	SPI	13	MR	7
RS	11	REC	13	SP	41	HP	14

Luger (ammo: 10)

Range, S: 8, M: 20, L: 40, E: 80

Init: 11, Skill: 12, Dam: 4D+2

Major Porker - fat pig mutant

STR	11	INT	12	DEX	9	CHA	11
PER	13	CON	12	SIZ	18	WP	12
MGT	15	DB	+1	SPI	12	MR	14
RS	11	REC	12	SP	42	HP	15

Luger (ammo: 10)

Range, S: 8, M: 20, L: 40, E: 80

Init: 11, Skill: 12, Dam: 4D+2

Traits: Fear of being cut (WP-7 or panics)

HQ Guard - pig mutant private

STR	13	INT	9	DEX	9	CHA	7
PER	10	CON	13	SIZ	16	WP	10
MGT	15	DB	+1	SPI	10	MR	13
RS	10	REC	12	SP	39	HP	15

Bolt-Action (ammo: 6)

Range, S: 20, M: 50, L: 100, E: 200

Init: 10, Skill: 10, Dam: 6D

Rifle Butt

Init: 13, Skill: 10, Dam: 4D

Skills: Alertness 10

Radio Guard - reptilian sergeant in brown uniform (most statistics unnecessary)

RS	14	REC	10	SP	25	HP	7
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Skills: Dodge 13, Linguist: Elvan 8, Operate Radio 11

Traits: Coward - hides under desk for duration of battle.

Will tell players *anything* if they promise to spare his life.

Chapter 7

Improvement Points: 0, +5 for excellent role-playing

Chapter Summary

The battle is over, and the Faeries are (hopefully) victorious. The PCs return for a talk with Rachaela.

Background

The PCs should have at least warned the Faeries of the existence of the tunnel. If so, then by the time the characters get back to Paxesium, dwarves will have begun collapsing the ancient structure.

The best the PCs could have done was to destroy one of Blackwolf's commanders, his army and a fort - in this case the players are heroes.

During the characters' return trip, the Faerie high command has been able to deduce all events but the mysterious self destruction of the fort. If the players reported their actions with the detonator then they know all. Here's how the debriefing goes:

Once you return to Paxesium, you are welcomed warmly by citizens and soldiers alike. It seems that the tales of your adventure have preceded you. Royal guards surround you and good-naturedly escort you back to see President Rachaela.

As you kneel, she smiles warmly at you, and says, "All East Elfland knows of the bravery and determination you showed. Thanks to your efforts, our operation against the Mutant was an overwhelming victory, and the threat to all Faeriekind has been eliminated.

"There is no way we can thank you as you deserve, but as a token of our appreciation, we grant you citizenship in the city of Paxesium. Also, we have, for each of you who wish, a fine domesticated ross from the stables. And, finally, you are most cordially invited to join us at the victory banquet. Thank you again, brave Faeries."

The characters are then dismissed.

Improvement Points, Etc.

Now that their quest is at an end, the players can spend their accumulated improvement points to better their characters' skills. Remember, each skill can only be improved by one level per adventure.

Now that your first adventure is over, talk things over with your players. See how they felt about things, what they liked, and what they felt could be improved. Also, see what sort of adventure they might like to go on next. Communication of this sort between players and gamemaster can make for much more enjoyable game for all. Have fun!

Creator's Notes

I must admit to being pleasantly surprised at the continued popularity of the movie *Wizards*. It has enjoyed cult popularity over the last fifteen years, and now it has been developed into a role-playing system, and a good one at that. My congratulations to everyone involved with the game.

I am impressed with the creation and presentation of the game, and I feel that this accurately presents my future vision. Long-time *Wizards* fans and those new to the movie both will find this informative and entertaining.

Despite my other involvements, *Wizards* continues to linger in the wings, and refused to be ignored. *Wizards* fans have always wanted more, and now they'll get it, because, in addition to this game line, I have begun the next *Wizards* movie, this sequel is currently scheduled to be released some time in the next year and a half.

I will also be releasing new posters soon, and other *Wizards* artwork and accessories. Like I said, *Wizards* refuses to be ignored, and I will see to it that it receives the attention it deserves.

So stay tuned, because *Wizards* is alive. In the mean time, enjoy the game. These guys have done a great job!

Ralph Bakshi

Designer's Notes

"Be careful what you ask for, because you might receive it." These words were farthest from my mind when I was offered the opportunity to develop *Ralph Bakshi's Wizards* role-playing game. I leapt at the opportunity, and now I have paid the price. Fortunately, I still have most of my hair.

There is no way I could have finished this project without the fantastic help that I received from numerous sources. Thanks go to the artists, for they were excellent, performing admirably under incredible deadline pressure. Thanks also belong to all the playtesters, most notably Steve Heckt, who showed continued dedication and motivation when he could ill afford to commit the time necessary for this project. Thanks of course go to Ken for having faith that I could pull it off. And finally, thanks to my family and friends for being patient while I transformed myself into a living, breathing *Wizards* machine. Now that this is over, I can resume my life.

When this project was first announced, many people asked how we could develop a role-playing game based on a cartoon. To this, I answer: It is not a cartoon. *Wizards* is a fantasy world which first happened to be presented in an animated format.

Ralph Bakshi also produced *The Lord of the Rings* in an animated format. The transition from fantasy to animation was natural, and I feel that the reverse, translation from animation to fantasy game, is natural as well. Animation is, in fact, the perfect medium for high fantasy, as it is not constrained by the laws of physics.

We have endeavored to maintain the animated and otherworldly feel of the movie in the game, as well as the eclectic mix of humor and horror. I hope we have succeeded. Please, let us know.

By far the most difficult part of producing this game (other than having a deadline on my birthday and my Mom having a triple bypass one week before) is that the primary source material is no more

than 70-odd minutes of film. Other licensed role-playing games, like, say, *Star Wars*, have lots of primary source material with incredible amounts of aftermarket materiel ground out for the fanzines. Those guys have it easy. Sheesh.

Nevertheless, we feel that we have successfully brought art to life as a game, and we hope that you agree. We have only begun to explore the strange world of Earth, ten million years in the future. Join us.

Edward S. Bolme

Publisher's Notes

In the quest for the perfect role-playing game, Whit Publications has looked at many licenses from various writers, artists, and movie makers. Of all the different products we noticed on the market, few had the charisma, longevity, and bite that *Ralph Bakshi's Wizards* has. That world is crazy! You can have technology and magic, but that doesn't really mean you know how they work. There is this good versus evil gook going on at classical epic levels. Then there are heroes who really don't look like heroes, let alone act like heroes. The cartoon flavor can mislead observers to believe these characters are cute, but then out of the mouth of Avatar the Great come the words, "I'm glad you changed your last name, you son of a bitch!"

Wow. This is it, I thought to myself, the game Whit is going to publish. So after one full year of negotiations, Whit Publications obtained the license and began production... or was it began production and obtained the license? Well, anyway, I contacted Ed Bolme, one of the best writers and editors in the industry (if I must say), and said, "Ed, what do ya think about doin' *Ralph Bakshi's Wizards* as a role-playing game?" Ed replied, "Let me think about it." After I hung up the phone, I was thinking to myself, that little sneaky #%&*, he's playing it cool. I had a mental image of him slamming down the phone, clenching his fist, and yelling "YES! YES!" Well, if you want to know if this mental picture really happened, you'll have to ask Ed personally, because when I do, he just smiles and says, "Whatever you think, Ken."

Well, as time went on, Ed and I fought like cats and dogs on how this book would be done. Fortunately, we came to a compromise (you know, that's when two parties can't both get their way), and you now see the finished product before you. It's not a diamond, but you should have seen the piece of coal it started as. And as I told Ed, as well as several other loyal employees, "There is always room for improvement. Hell, that's what supplements and second editions are for!" Anyway, situations may change a little when *Ralph Bakshi's Wizards 2* hits the silver screen a year from now (1993 for you late bloomers who purchase this book late).

So, to sum this up, I must conclude by saying: no matter what, have fun, play fair, and purchase every game and supplement we produce, or at least 99% of them. But seriously, all of us at Whit Publications will do our best to produce top-of-the-line products for you. We hope you enjoy *Wizards* and check out our other game lines as well as future releases.

Peace!

Ken Whitman

The Role-Playing Game

Strength	(4 CCF)
Intelligence	(6 CCF)
Dexterity	(6 CCF)
Charisma	(5 CCF)
Perception	(5 CCF)
Constitution	(4 CCF)
Size	(5 CCF)
Will Power	(5 CCF)

Might	((STR + SZ)/2)
Damage Bonus	(SPECIAL)
Spirit	((WP + INT)/2)
Movement Rate	((SZ + DEX)/2)
Reaction Speed	((PER + DEX)/2)
Recovery	((CON + WP)/2)
Shock Points	(CON + WP + SZ)
Hit Points	((CON + SZ)/2)
Luck Points	(SPECIAL)

Advantages, Disadvantages, and Other Notes:

Advantages, Disadvantages, and Other Notes:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery.

Parry Item: _____
Skill: _____ stops: _____ HP / _____ SP

Magic (I)
Resistance (D)
()

Alchemy (i)
 Ancient Lore (i)
 Area Lore (N):
 Area Lore (N):
 ____ Lore (N):
 City Lore (N):
 City Lore (N):
 Concealment (N).....
 Deduction (N)
 First Aid (N)
 Gambling (N):
 Herbalism (D)
 Instruction (N)
 Linguist (D):
 Linguist (D):
 Linguist (D):
 Sapper (D).....
 Survival (N)
 Tactics (N).....
 Technomancy (i)
 Torture (N)
 Trapping (N)
 _____ ()
 _____ ()

Stamina (N)
 ()

Alertness (N)
 Chirurgy (D)
 Empathy (N)
 Husbandry (N)
 Jewelling (D)
 Mimicry (D)
 Navigation (D)
 Search (N)
 Tracking (N)
 _____ ()

Bard (N):
 Bribery (N)
 Disguise (D)
 Fast Talk (E)
 Guile(N)
 Interrogation (N)
 Leadership (D)
 Oratory (N)
 Seduction (N)
 Social (N)
 Stall (E)
 Trade (N)
 ()

Blacksmith (N)
Strength Feat (i)
()

Archery (N): _____
 Archery (N): _____
 Carpentry (N).....
 Climbing (E)
 Dodge (N)
 Escape (f)
 Filch (N)
 Lock Pick (I).....
 Melee (): _____
 Melee (): _____
 Parry (): _____
 Pick Pocket (D).....
 Quick Draw (D)
 Riding (N)
 Silence (N).....
 Small Arms (): _____
 Small Arms (): _____
 Small Arms (): _____
 Swimming (E)
 Throwing (N): _____
 Tumbling (D)
 Vehicle (D): _____
 _____ ()
 _____ ()

Ralph Bakshi's WIZARDS

The Role-Playing Game

Player Name: _____
 Character Name: _____
 Race: _____ Sex: _____
 Age: _____ Ht: _____ Wt: _____
 Residence: _____

Magic & Combat

Hit Points: _____
 Shock Points: _____
 Spirit Points: _____
 Luck Points: _____ MR: _____

Spells: _____ Magic Skill: _____
 _____: _____ pts. (i) ... +
 _____: _____ pts. (i) ... +
 _____: _____ pts. (i) ... +
 _____: _____ pts. (i) ... +
 _____: _____ pts. (i) ... +

Armor: _____ HP / _____ SP Enc: _____
 Dodge Skill: _____ Bonus: _____

Melee Weapon: _____
 Init: _____ Skill: _____ Dam: _____

Missile Weapon: _____
 Range, S: _____ M: _____ L: _____ E: _____
 Init: _____ Skill: _____ Dam: _____

Parry Item: _____
 Skill: _____ stops: _____ HP / _____ SP

Primary Attributes

Strength (4 CCP) _____
 Intelligence (6 CCP) _____
 Dexterity (6 CCP) _____
 Charisma (5 CCP) _____
 Perception (5 CCP) _____
 Constitution (4 CCP) _____
 Size (5 CCP) _____
 Will Power (5 CCP) _____

Secondary Attributes

Might ((STR + SEZ) / 2) _____
 Damage Bonus (SPCLAL) _____
 Spirit ((WP + INT) / 2) _____
 Movement Rate ((SEZ + DEX) / 2) _____
 Reaction Speed ((PER + DEX) / 2) _____
 Recovery ((CON + WP) / 2) _____
 Shock Points (CON + WP + SEZ) _____
 Hit Points ((CON + SEZ) / 2) _____
 Luck Points (SPCLAL) _____

Will Power Skills (base: _____)

Magic (i)
 Resistance (D)
 _____ ()

Intelligence Skills (base: _____)

Alchemy (i)
 Ancient Lore (i)
 Area Lore (N):
 Area Lore (N):
 _____ Lore (N):
 City Lore (N):
 City Lore (N):
 Concealment (N)
 Deduction (N)
 First Aid (N)
 Gambling (N):
 Herbalism (D)
 Instruction (N)
 Linguist (D):
 Linguist (D):
 Linguist (D):
 Sapper (D)
 Survival (N)
 Tactics (N)
 Technomancy (i)
 Torture (N)
 Trapping (N)
 _____ ()
 _____ ()

Constitution Skills (base: _____)

Stamina (N)
 _____ ()

Perception Skills (base: _____)

Alertness (N)
 Chirurgy (D)
 Empathy (N)
 Husbandry (N)
 Jewelling (D)
 Mimicry (D)
 Navigation (D)
 Search (N)
 Tracking (N)
 _____ ()

Charisma Skills (base: _____)

Bard (N):
 Bribery (N)
 Disguise (D)
 Fast Talk (E)
 Guile (N)
 Interrogation (N)
 Leadership (D)
 Oratory (N)
 Seduction (N)
 Social (N)
 Stall (E)
 Trade (N)
 _____ ()
 _____ ()

Strength Skills (base: _____)

Blacksmith (N)
 Strength Feat (i)
 _____ ()

Dexterity Skills (base: _____)

Archery (N):
 Archery (N):
 Carpentry (N)
 Climbing (E)
 Dodge (N)
 Escape (i)
 Filch (N)
 Flying (E)
 Lock Pick (i)
 Melee () :
 Melee () :
 Parry () :
 Pick Pocket (D)
 Quick Draw (D)
 Riding (N)
 Silence (N)
 Small Arms () :
 Small Arms () :
 Swimming (E)
 Throwing (N):
 Tumbling (D)
 Vehicle (D):
 _____ ()
 _____ ()

Melee Ace Chart

- 1) Strike opponent's head: do triple damage
- 2) Solid blow: do double damage
- 3) Hit major artery: do double hit point damage
- 4) Hit nerve center: do double shock point damage
- 5) Solid blow: do an additional die of damage
- 6) Solid blow: do an additional die of shock damage
- 7) Open wound: target suffers 1 SP loss per CT until he receives first aid
- 8) Hit unprotected area: ignore opponent's armor
- 9) Flurry: roll another attack (opponent may parry)
- 10) Break opponent's right arm
- 11) Break opponent's left arm
- 12) Break opponent's leg: opponent may not stand until he receives first aid
- 13) Injure opponent's leg: opponent's MR cut in half
- 14) Break opponent's shield or parrying weapon
- 15) Damage opponents shield or parrying weapon: one die damage to protection or weapon damage
- 16) Damage opponent's armor: 2D damage to protection
- 17) Damage opponent's armor: 1D to SP protection
- 18) Knockback: move opponent 3 yards in any direction
- 19) Knockback: move opponent 1 yard in desired direction
- 20) Feint: move character up to half MR as opponent stalls

Melee Blunder Chart

- 1) Twist ankle: MR cut in half for 3D combat turns
- 2) Off balance: next parry at 1/2 skill
- 3) Off balance: next attack at 1/2 skill
- 4) Stumble: next attack and parry at 1/2 skill
- 5) Trip: you may not move next turn
- 6) Fall: you fall prone
- 7) Fall: suffer 2D stun (armor doesn't help)
- 8) Fumble: lose next attack as you regain your grip
- 9) Fumble: lose next parry as you regain your grip
- 10) Bobble: lose next attack and parry as you regain your grip on your equipment.
- 11) Entangled in own straps: -1 to all skills, 1 CT to fix
- 12) Vision impaired: all skills at 1/2 value until fixed (two successful dexterity checks to fix)
- 13) Drop weapon: 1D yards, random direction
- 14) Drop shield: 1 yard, random direction
- 15) Damage weapon: subtract 1D damage
- 16) Break weapon: weapon is useless
- 17) Shield strap breaks: shield is useless
- 18) Strike friend: do half normal damage
- 19) Strike friend: do normal damage
- 20) Strike self: do half normal damage

Parry Aces (no die roll needed)

Excellent block (w/ shield): the shield absorbs all damage
 Riposte (w/ weapon): roll another attack (opponent may parry)

Missile Ace Chart

- 1) Strike opponent's heart: do triple damage
- 2) Strike opponent's head: do triple shock damage
- 3) Impale: target suffers 1D every CT until he gets first aid
- 4) Impale: target suffers 1D shock every CT he moves vigorously (endurance or first aid to fix)
- 5) Impale: target suffers 1 SP loss per CT until he receives first aid
- 6) Hit major artery: do double hit point damage
- 7) Hit nerve center: do double shock point damage
- 8) Solid strike: do double damage
- 9) Solid strike: do an additional die of damage
- 10) Solid strike: do an additional die of shock damage
- 11) Hit unprotected area: ignore opponent's armor
- 12) Hit unprotected area: armor only absorbs at half value
- 13) Clean shots: roll another attack (opponent may dodge)
- 14) Incapacitate opponent's right arm
- 15) Incapacitate opponent's left arm
- 16) Incapacitate opponent's leg: opponent falls and may not stand until he receives first aid
- 17) Injure opponent's leg: opponent's MR cut in half
- 18) Damage opponent's armor: 1D damage to protection
- 19) Knockdown: opponent falls prone
- 20) Pressure: move opponent 1 yard in desired direction

Missile Blunder Chart

- 1) Twist ankle: MR cut in half for 3D combat turns
- 2) Off balance: next attack at 1/2 skill
- 3) Stumble: next attack at 1/2 skill, no dodge
- 4) Trip: you may not move next combat turn
- 5) Fall: you fall prone
- 6) Fall: suffer 2D stun (armor doesn't help)
- 7) Fumble: lose next attack as you regain your grip
- 8) Bobble: lose next attack and dodge as you regain your grip on your equipment.
- 9) Entangled in own straps: -1 to all skills, 1 CT to fix
- 10) Vision impaired: all skills at 1/2 value until fixed (two successful dexterity checks to fix)
- 11) Drop ammo: extra ammo scattered within 3 yards
- 12) Drop weapon: 1D yards, random direction
- 13) Minor jam: roll successful weapon use skill to clear
- 14) Major jam: roll three successful skill checks to clear
- 15) Weapon damaged: subtract 1D from shooter's skill while using this weapon
- 16) Break weapon: weapon is useless
- 17) Wild shot: hit an object you don't want to (gamemaster's discretion)
- 18) Wild shot: hit friend, do half normal damage
- 19) Wild shot: hit friend, do normal damage
- 20) Injure yourself: one die damage, armor does not help

Parry Blunders (no die roll)

Wide Open: opponent gets a free attack (you may parry)

Melee Weapons Chart

Weapon	Dam.	Reach	Might	Cost
Unarmed Attacks				
Brawling~	2D-1	0	0	n/a
Martial Arts*	3D-1	0	0	n/a
Wrestling~	3D-1	0	0	n/a
Axe Weapons				
Battle Axe	4D+1	6	15	25
Hatchet	3D+1	1	6	10
Throwing Axe	3D	1	5	12
Mace Weapons				
Club	3D+1	2	5	n/a
Hammer	4D-1	2	7	15
Mace	4D	2	8	18
Pistol Butt	3D-1	0	?	n/a
Spear Weapons				
Dart	3D-1	1	2	3
Flechette	3D-1	0	1	4
Javelin	4D	5	6	7
Spear	4D	7	7	5
Lance (charging)	6D	9	10	20
Sword Weapons				
Bastard Sword	5D	5	12	30
Throwing Knife	3D-1	1	0	15
Dagger	3D	1	0	10
Shortsword	4D-2	3	6	15
Broadsword	4D+1	4	10	20
Claymore Weapons				
Bastard Sword	5D	5	10	30
Claymore	5D+1	5	12	40
Greatsword	6D	6	14	50
Halberd Weapons				
Battle Axe	5D-1	6	12	25
Halberd	5D+1	7	14	35
Poleaxe	6D+1	8	15	50
Maul Weapons				
Maul	5D	6	12	35
Rifle Butt	4D-1	3	?	n/a
Warhammer	5D-1	4	10	30
Pike Weapons				
Dart	3D	0	0	3
Flechette	3D	1	1	4
Javelin	4D+2	5	6	7
Pike	4D+2	10	11	15
Rifle w/ Bayonet	4D+2	3	?	20
Spear	4D+2	7	6	5
Flail Weapons				
Flail	5D	5	9	25
Morningstar Weapons				
Morningstar	4D	4	10	30

* no minimum damage

~ maximum of 1 hit point damage per strike, no minimum damage, add 1 HP scored as extra SP damage

Missile Combat Charts

Burst Fire

make roll by 0 - 4: one hit
make roll by 5 - 9: two hits
make roll by 10+: three hits

Miscellaneous Modifiers

Bonus	Event
+2	Aiming (cumulative if target stationary)
-?	Armor encumbrance
+5	Attack against unaware target
+1-3	Bracing
+1	Consecutive attack
-?	Hasty shots
-3	Opportunity fire

Missile Weapons in Melee Combat

no point blank bonus (except shotguns +3)
no consecutive fire or aiming bonus

Movement Modifiers

Target		Still	Walk	Run	Sprint
Attacker	Still	-0	-1	-2	-4
	Walk	-2	-3	-5	-7
	Run	-5	-7	-10	-14
	Sprint	accurate fire not possible			

Quick Fire Modifiers

Shots	3	4	5
Skill	1/2	1/3	1/4

Range Modifiers

Target Range	Range	Bonus
Point Blank	0 - 2 yds	+3
Short	2 yd - 1/10 range	+1
Medium	1/10 - 1/4 range	0
Long	1/4 - 1/2 range	-3
Extreme	1/2 - full range	-9

note: shotguns get triple range modifiers

Target Size Modifiers

Size	0	1	2	3	4	20	25	30
Bonus	-6	-4	-3	-2	-1	+2	+4	+6

Visibility Modifiers

Cover	Bonus	Examples
Light	-1	Tall grass, dusk, light rain.
Medium	-5	Thick-woods, night, snow.
Heavy	-9	Brick wall, black cave, blizzard.

Small Arms Chart

Weapon	Dam.	Might	Range	ROF	Ammo	Cal	Tech	Cost
Black Powder Firearms								
Blunderbus	3D+1	6	60	1/4 rds	n/a	irr	0	85
Harquebus	4D+1	8	80	1/4 rds	n/a	irr	0	100
Heavy Weapons								
Flamethrower	(a)	11	40	1	6	n/a	4	2000
Bazooka	(b)	8	200	(c)	n/a	n/a	4	2000
Auto. Shotgun	6D+2	12	50	auto	30	12 ga	3	700
Machine Gun Weapons								
Automatic Rifle	6D	11	200	auto	30	9L	3	650
Bipod MG	6D	12	200	auto	50*	9L	3	800
Tripod MG	6D	8	300	auto~	50*	9L	3	1200
Pistol Weapons								
Light Pistol	4D+2	6	80	2	10	9S	1	275
Heavy Pistol	5D+1	8	80	2	8	11S	1	300
Rifle Weapons								
Single Shot	6D	8	200	1	n/a	9L	1	150
Bolt Action	6D	8	200	1	6	9L	1	200
Semiautomatic	6D	8	200	2	8	9L	1	300
Shotgun Weapons								
Single Barrel	6D+2	7	50	1	n/a	12 ga	1	125
Double Barrel	6D+2	7	50	2	n/a	12 ga	1	175
Pump	6D+2	7	50	2	6	12 ga	1	300
Submachine Gun Weapons								
Light SMG	4D+2	9	100	auto	30	9S	2	450
Heavy SMG	5D+1	10	100	auto	30	11S	2	500

(a) Characters hit by a flamethrower suffer 4D damage for each of 1D combat turns.

(b) Characters hit by a bazooka are killed, near misses are treated as grenades.

(c) ROF is 1/3 CTs without a loader, or 1 if loader present.

* Stationary machine guns can be belt fed if loader present (300 rds per box ammo).

~ It takes three combat turns to set up or take down a tripod machine gun.

Archery Weapons Chart

Weapon	Dam	Mgt	Rng	ROF	Cost
Crossbow Weapons					
Lt. Crossbow	3D+1	8	80	1/2	40
Hvy. Crossbow	4D+1	12	100	1/3	50
Arbalest	6D	15	120	1/4	75
Foot Bow Weapons					
Foot Bow	6D	14	200	1	50
Longbow Weapons					
Fairy Bow	2D	2	40	1	15
Short Bow	3D	6	60	1	20
Compound Bow	4D	9	90	1	35
Long Bow	5D	11	120	1	50
Cavalry Bow Weapons					

Any of the above requiring a might of 13 or less can be used while mounted. This is a separate skill from using the bow on foot.

Thrown Weapons Chart

Weapon	Dam.	Mgt	ROF	Cost
Balanced Weapons				
Throwing Axe	3D	5	1	12
Throwing Knife	3D-1	0	1	15
Ball Weapons				
Grenade	*	6	1	30
Rock	2D+2	0	1	n/a
Dart Weapons				
Flechette	3D-1	1	1	4
Javelin	4D+2	6	1	7
Sling Weapons**				
Sling	3D	3	1	2
Staff Sling	4D	7	1	8

* Grenades do 6D damage, -1D per yard of distance.

** Range is four times character's STR + DEX in yards.

Recovery Chart

Character's Recovery Attribute

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1																				
2																				
3																				
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28																				
29																				
30																				

Armor and Shield Chart

Armor

Type	HP	SP	Mgt	Enc	Cost
Padding	0	3	0	0	20
Leather	1	5	3	1	35
Splint Mail	2	8	7	2	60
Chain Mail	3	5	9	2	75
Plate Mail	3	12	12	3	120

Shield

Type	HP	SP	Mgt	Cost
Fairy	0	4	1	5
Buckler	0	8	4	10
Round Wood	1	10	8	13
Round Metal	1	12	9	20
Kite	2	15	11	30
Tower	3	18	13	50

Dodge Bonus

Skill	0-4	5-8	9-12	13-16	17-20
Bonus	0	1	2	3	4

Falling and Jumping

Characters suffer damage from falls as follows:

Feet	SP	HP	Dice
10	0	0	1D
20	0	0	2D
30	6	2	3D
40	18	6	3D
50	30	10	3D
+10	+15	+5	+0D

Soft ground or a tumbling check removes 1D damage or cuts automatic damage in half.

When leaping, a character can make a running leap:

- 2/3 might in feet with no problem
- might in feet with simple roll against MR
- 1 to tumbling skill per extra foot of distance

standing jump:

- 1/3 might in feet with no problem
- 1/2 might in feet with simple roll against MR
- 2 to tumbling skill per extra foot of distance

Definition of Weapon Terms

Everyone seems to have a slightly different definition of exactly what is what, so we present here a definition of the terms used in *Wizards*. We understand that these terms are pretty general, so if you need something more specific than we've provided, make it up using these weapons as a guideline.

Armor and Shields

- Buckler:** A small shield worn on the hand instead of the arm.
- Chain Mail:** Armor made of interlocking metal rings. Flexible, but difficult to penetrate.
- Fairy Shield:** A wooden shield sized for tiny folks.
- Kite Shield:** A longer shield, shaped like a kite or upside down teardrop.
- Leather Armor:** Stiff leather armor, specially treated.
- Padding:** Thick quilting made to take the edge of blows.
- Plate Mail:** Armor made of fitted pieces of solid metal, like that worn by Peawhittle and Alfie.
- Round Shield:** A typical shield, about a yard across.
- Splint Mail:** Leather armor with extra metal reinforcing.
- Tower Shield:** A very large shield, almost as tall as its user.

Modern Weapons

- Automatic Rifle:** A large rifle made for fire support, like the American BAR.
- Automatic Shotgun:** One of the deadliest weapons in existence at closerange, this fires shotgun shells from a drum, like the modern American Atchisson. Very rare.
- Bazooka:** A launcher for anti-tank rockets. Very rare and expensive.
- Bipod Machine Gun:** A light machine gun with a bipod mounted on the front for stability, like the German MG34.
- Blunderbus:** A large, heavy, inaccurate black powder pistol.
- Bolt-Action Rifle:** A standard rifle which must be manually cocked after each firing.
- Flamethrower:** Terror weapon extraordinaire, this shoots a jet of flaming napalm. Very rare and expensive.
- Grenade:** An explosive the size of a baseball, and made to be thrown. Very rare and expensive.
- Harquebus:** A short, heavy, inaccurate black powder rifle.
- Heavy Pistol:** A large-caliber handgun, like the American M1911 .45 auto. The second most common Mutant firearm.
- Light Pistol:** A small-caliber handgun, like the German luger. The most common Mutant firearm.
- Semiautomatic Rifle:** A rifle which automatically rechambers another round after every shot.
- Shotgun:** A smooth-bore weapon which fires clusters of pellets. They can be single- or double-barreled, requiring the firer to manually reload them, or they might be pump-action, which can rapidly rechamber a new round from a reservoir.
- Single Shot Rifle:** An old-fashioned bolt-action rifle which must be manually reloaded after every shot.
- SMG, Heavy:** A small, heavy submachine gun firing large-caliber bullets, like the American Grease Gun.
- SMG, Light:** A light submachine gun, firing small caliber bullets, like the German MP40.
- Tripod Machine Gun:** A heavy machine gun mounted on a tripod stand, like the German MG42 or the American .30 cal water-cooled. Once setup, it provides a stable firing platform, and can be quite deadly. It is not easily portable.

Archaic Weapons

- Arbalest:** The heaviest of the crossbows, this has so much power that it requires an accessory crank to reload. Its slow rate of fire is therefore its major drawback.
- Bastard Sword:** Also known as the hand-and-a-half sword, this can be swung with one or two hands on the grip.
- Battle Axe:** A very large two-handed, double-bitted axe.
- Bayonet:** A knife made to be attached to the end of a rifle. Used without a rifle, it is treated as a dagger.
- Broadsword:** The standard one-handed double-edged sword of myth and legend.
- Claymore:** The smallest of the two-handed swords.
- Club:** The weapon of choice among the uncivilized.
- Compound Bow:** A powerful bow using recurve design and strong materials for better range and damage.
- Crossbow:** A mechanical bow with the bow itself lying cross-wise on a trigger assembly. Smaller crossbows can be cocked by hand, while larger ones must be cocked with the aid of a foot clamp or a lever.
- Dagger:** A short bladed weapon. Looks like a sword in the hands of a fairy.
- Dart:** A fairy-sized spear. It is not balanced for throwing.
- Fairy Bow:** A fairy-sized compound bow.
- Flail:** A large, two-handed weapon, having metal weights attached to the haft by a chain.
- Flechette:** A fairy-sized spear, balanced for throwing.
- Foot Bow:** A siege bow, fired by bracing the bow with the feet while lying on the ground. The extra strength and leverage given by using one's entire body to pull the bow gives it amazing power. Used primarily in sieges.
- Greatsword:** A two-handed sword, often six feet in length.
- Halberd:** A large axe mounted at the end of a long pole.
- Hammer:** A simple one-handed sledge.
- Hatchet:** A simple, single-bitted one-handed axe.
- Javelin:** A spear that is also balanced for throwing.
- Lance:** A long, heavily-reinforced spear made to be used while charging on a mount.
- Long Bow:** A larger compound bow using better materials and design.
- Mace:** A one-handed club, often made of metal, possibly with a spiked head.
- Maul:** A large two-handed mace.
- Morningstar:** A one-handed weapon, with a weighted head attached to a haft by a short length of chain.
- Pike:** An incredibly long spear, often three or four yards long.
- Poleaxe:** A halberd on an even longer pole.
- Short Bow:** A simple bow made of one piece of wood.
- Shortsword:** A one-handed sword, smaller than a broadsword, made for chopping and thrusting.
- Sling:** A small leather thong with a cup, which hurls stones. Goliath's least favorite weapon.
- Spear:** A long shaft with a pointed head, heavy and not balanced for throwing.
- Staff Sling:** A sling mounted on the end of a stick, which gives it extra leverage and power.
- Throwing Axe:** A small hatchet made to be thrown.
- Throwing Knife:** A dagger which is balanced for throwing.
- Warhammer:** A two-handed sledge.

Character Creation

Racial Norms

Race Name	Str	Int	Dex	Cha	Per	Con	Siz	WP
Red Elf	10	10	11	10	10	10	9	10
Yellow Elf	10	11	10	10	10	10	9	10
Brown Elf	11	10	10	10	10	10	9	10
Dwarf	15	9	8	9	10	13	8	10
Gnome	7	14	10	11	12	8	7	10
Mtn. Fairy*	3	10	15	11	12	10	1	11
Wood Fairy*	5	10	13	11	11	10	5	11
M. Elfing	7	10	12	12	10	10	7	11
S. Elfing	6	10	13	12	10	10	7	11

* Wood fairies get +3 to dodge skill, mountain fairies get +6

Skill Base

attribute	1-4	5-8	9-12	13-16	17-20
base chance	1	2	3	4	5

Adjustments for Complexity

Easy	base chance + 1
Normal	base chance
Difficult	base chance - 1
Impossible	automatically zero

Damage Bonus

	0-1	2-4	5-7	8-12	13-15	16-18	19+
Might Bonus	-3	-2	-1	0	+1	+2	+3

Skill List

Skill (complexity)	Attrib	Page
Alchemy (i)	INT	45
Alertness (N)	PER	50
Ancient Lore (i)	INT	45
Archery (N)	DEX	40
Area Lore (N)	INT	45
Bard (N)	CHA	36
Blacksmith (N)	STR	52
Bribery (N)	CHA	37
Carpentry (N)	DEX	41
Chirurgy (D)	PER	50
City Lore (N)	INT	45
Climbing (E)	DEX	41
Concealment (N)	INT	46
Deduction (N)	INT	46
Disguise (D)	CHA	37
Dodge (N)	DEX	41
Empathy (N)	PER	51
Escape (i)	DEX	41
Fast Talk (E)	CHA	37
Filch (N)	DEX	42

First Aid (N)	INT	46
Gambling (N)	INT	47
Guile (N)	CHA	37
Herbalism (D)	INT	47
Husbandry (N)	PER	51
Instruction (N)	INT	47
Interrogation (N)	CHA	38
Jewelling (D)	PER	51
Leadership (D)	CHA	38
Linguist (D)	INT	48
Lock Pick (i)	DEX	42
Magic (i)	WP	53
Magic Spell (SPEC)	WP	78
Melee (VAR)	DEX	42
Mimicry (D)	PER	51
Navigation (D)	PER	51
Oratory (N)	CHA	38
Parry (VAR)	DEX	42
Pick Pocket (D)	DEX	43
Quick Draw (D)	DEX	43
Resistance (D)	WP	53

Riding (N)	DEX	43
Sapper (D)	INT	48
Search (N)	PER	52
Seduction (N)	CHA	39
Silence (N)	DEX	43
Small Arms (VAR)	DEX	43
Social (N)	CHA	39
Stall (E)	CHA	39
Stamina (N)	CON	40
Strength Feat (i)	STR	52
Survival (N)	INT	48
Swimming (E)	DEX	44
Tactics (N)	INT	49
Technomancy (i)	INT	49
Throwing (N)	DEX	44
Torture (N)	INT	49
Tracking (N)	PER	52
Trade (N)	CHA	40
Trapping (N)	INT	50
Tumbling (D)	DEX	44
Vehicle (D)	DEX	44

Character Traits List

Trait	Value	Memory	Value	Cowardice	Value	Laziness	Value
Ambidextrous	4	Podextrous	1	Crippled	var	Lechery	var
Animal Empathy	4	Quick Learner	var	Delusions	4	No Pain Tolerance	6
Balance	5	Recognition	4	Distinctive Looks	5	Overconfidence	5
Contacts	var	Status	2	Drug Addiction	var	Overweight	3
Determination	3	Tough	var	Enemies	var	Pacifism	var
Direction Sense	3	Winning Appearance	4	Greedy	2	Paranoia	7
Double-Jointed	3	Allergies	var	Hatred	var	Philia	var
Energetic	var	Anorexic	2	Hemophilia	5	Phobia	var
Fast	var	Bad Knees	4	Honesty	var	Sadism	var
Fearless	3	Bad Temper	3	Honor	var	Schizophrenia	8
Focused	var	Battle Rage	var	Illiteracy	3	Sensitive Hearing	4
Friends	2 ea.	Close Personal Tie	2	Inattentive	var	Slow	var
Immunity	var	Compulsive Liar	4	Jealousy	var	Vision Problems	var
Light Sleeper	3	Covetous	3	Kleptomania	7	Weak Stomach	4

Definition of Weapon Terms

Everyone seems to have a slightly different definition of exactly what is what, so we present here a definition of the terms used in *Wizards*. We understand that these terms are pretty general, so if you need something more specific than we've provided, make it up using these weapons as a guideline.

Armor and Shields

- Buckler:** A small shield worn on the hand instead of the arm.
- Chain Mail:** Armor made of interlocking metal rings. Flexible, but difficult to penetrate.
- Fairy Shield:** A wooden shield sized for tiny folks.
- Kite Shield:** A longer shield, shaped like a kite or upside down teardrop.
- Leather Armor:** Stiff leather armor, specially treated.
- Padding:** Thick quilting made to take the edge of blows.
- Plate Mail:** Armor made of fitted pieces of solid metal, like that worn by Peawhittle and Alfie.
- Round Shield:** A typical shield, about a yard across.
- Splint Mail:** Leather armor with extra metal reinforcing.
- Tower Shield:** A very large shield, almost as tall as its user.

Modern Weapons

- Automatic Rifle:** A large rifle made for fire support, like the American BAR.
- Automatic Shotgun:** One of the deadliest weapons in existence at close range, this fires shotgun shells from a drum, like the modern American Atchisson. Very rare.
- Bazooka:** A launcher for anti-tank rockets. Very rare and expensive.
- Bipod Machine Gun:** A light machine gun with a bipod mounted on the front for stability, like the German MG34.
- Blunderbus:** A large, heavy, inaccurate black powder pistol.
- Bolt-Action Rifle:** A standard rifle which must be manually cocked after each firing.
- Flamethrower:** Terror weapon extraordinaire, this shoots a jet of flaming napalm. Very rare and expensive.
- Grenade:** An explosive the size of a baseball, and made to be thrown. Very rare and expensive.
- Harquebus:** A short, heavy, inaccurate black powder rifle.
- Heavy Pistol:** A large-caliber handgun, like the American M1911 .45 auto. The second most common Mutant firearm.
- Light Pistol:** A small-caliber handgun, like the German luger. The most common Mutant firearm.
- Semiautomatic Rifle:** A rifle which automatically rechambers another round after every shot.
- Shotgun:** A smooth-bore weapon which fires clusters of pellets. They can be single- or double-barreled, requiring the firer to manually reload them, or they might be pump-action, which can rapidly rechamber a new round from a reservoir.
- Single Shot Rifle:** An old-fashioned bolt-action rifle which must be manually reloaded after every shot.
- SMG, Heavy:** A small, heavy submachine gun firing large-caliber bullets, like the American Grease Gun.
- SMG, Light:** A light submachine gun, firing small caliber bullets, like the German MP40.
- Tripod Machine Gun:** A heavy machine gun mounted on a tripod stand, like the German MG42 or the American .30 cal water-cooled. Once set up, it provides a stable firing platform, and can be quite deadly. It is not easily portable.

Archaic Weapons

- Arbalest:** The heaviest of the crossbows, this has so much power that it requires an accessory crank to reload. Its slow rate of fire is therefore its major drawback.
- Bastard Sword:** Also known as the hand-and-a-half sword, this can be swung with one or two hands on the grip.
- Battle Axe:** A very large two-handed, double-bitted axe.
- Bayonet:** A knife made to be attached to the end of a rifle. Used without a rifle, it is treated as a dagger.
- Broadsword:** The standard one-handed double-edged sword of myth and legend.
- Claymore:** The smallest of the two-handed swords.
- Club:** The weapon of choice among the uncivilized.
- Compound Bow:** A powerful bow using recurve design and strong materials for better range and damage.
- Crossbow:** A mechanical bow with the bow itself flying cross-wise on a trigger assembly. Smaller crossbows can be cocked by hand, while larger ones must be cocked with the aid of a foot clamp or a lever.
- Dagger:** A short bladed weapon. Looks like a sword in the hands of a fairy.
- Dart:** A fairy-sized spear. It is not balanced for throwing.
- Fairy Bow:** A fairy-sized compound bow.
- Flail:** A large, two-handed weapon, having metal weights attached to the haft by a chain.
- Flechette:** A fairy-sized spear, balanced for throwing.
- Foot Bow:** A siege bow, fired by bracing the bow with the feet while lying on the ground. The extra strength and leverage given by using one's entire body to pull the bow gives it amazing power. Used primarily in sieges.
- Greatsword:** A two-handed sword, often six feet in length.
- Halberd:** A large axe mounted at the end of a long pole.
- Hammer:** A simple one-handed sledge.
- Hatchet:** A simple, single-bitted one-handed axe.
- Javelin:** A spear that is also balanced for throwing.
- Lance:** A long, heavily-reinforced spear made to be used while charging on a mount.
- Long Bow:** A larger compound bow using better materials and design.
- Mace:** A one-handed club, often made of metal, possibly with a spiked head.
- Maul:** A large two-handed mace.
- Morningstar:** A one-handed weapon, with a weighted head attached to a haft by a short length of chain.
- Pike:** An incredibly long spear, often three or four yards long.
- Poleaxe:** A halberd on an even longer pole.
- Short Bow:** A simple bow made of one piece of wood.
- Shortsword:** A one-handed sword, smaller than a broadsword, made for chopping and thrusting.
- Sling:** A small leather thong with a cup, which hurls stones. Goliath's least favorite weapon.
- Spear:** A long shaft with a pointed head, heavy and not balanced for throwing.
- Staff Sling:** A sling mounted on the end of a stick, which gives it extra leverage and power.
- Throwing Axe:** A small hatchet made to be thrown.
- Throwing Knife:** A dagger which is balanced for throwing.
- Warhammer:** A two-handed sledge.

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brother, when I will return
and make this a planet
where Mutants rule!"**

- Blackwolf

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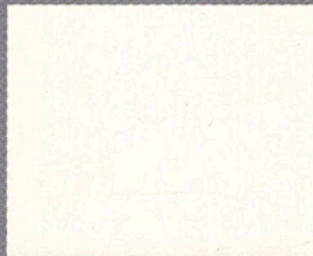
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